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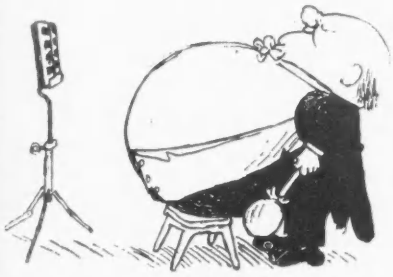

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ROYAL FESTIVAL HALL, NOVEMBER 13th, 1956

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conducted by the COMPOSER

A Grand Grand Overture — *Malcolm Arnold*
HOFFNUNG (alias MORLEY COLLEGE) SYMPHONY ORCHESTRA
conducted by the COMPOSER

Concerto for Hosepipe and Strings (Third Movement) *Leopold Mozart*
Hosepipe : DENNIS BRAIN
MORLEY STRING ORCHESTRA *conducted by* NORMAN DEL MAR

Concerto Popolare (A Piano Concerto to end all Piano Concertos) *Reizenstein*
Soloist : YVONNE ARNAUD. HOFFNUNG (alias MORLEY COLLEGE)
SYMPHONY ORCHESTRA *conducted by* NORMAN DEL MAR

Andante from Symphony No. 94 in G ('Surprise') — *Haydn arr. Swann*
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Lochinvar — *Humphrey Searle*
For Speakers and Percussion (words by Sir Walter Scott)
Speakers : YVONNE ARNAUD and GERARD HOFFNUNG

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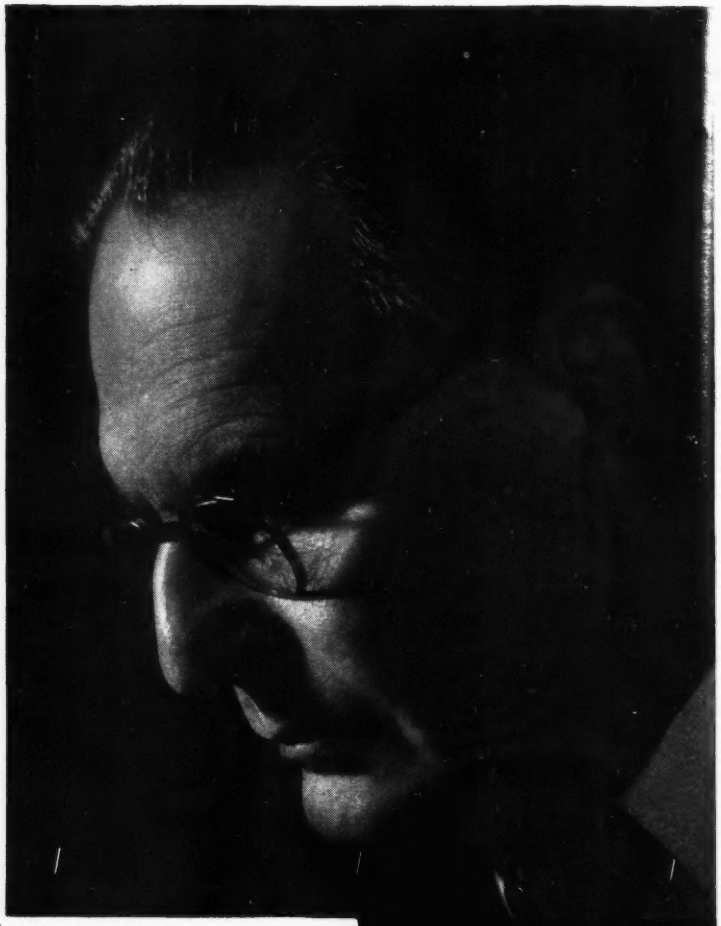

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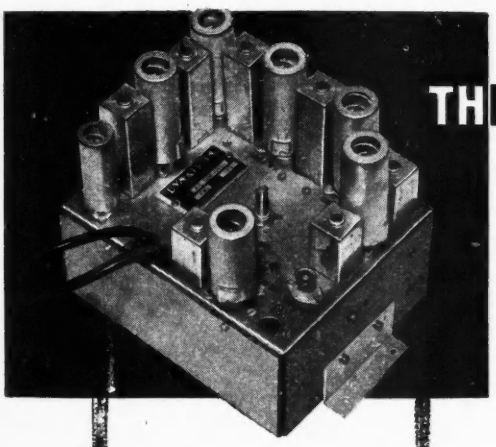

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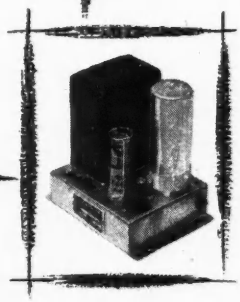

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and I found my interest flagging after the first three minutes or so. O.K.

Cy Laurie Band

*****Dauphine Street Blues** (Trad.)
****Canal Street Blues** (Oliver, Armstrong)
(Esquire 10-490—6s. 3d.)

Laurie (*clt*); **Sonny Morris** (*tpt*); **Graham Stewart** (*tmb*); **Ian Armit** (*pno*); **Diz Disley** (*bjo*); **Stan Leader** (*bass*); **Pete Mawford** (*drs*). 26/5/1956. London. (Esquire).

Dauphine Street Blues is the source of *Nobody Knows The Way I Feel Dis Morning* and *Chimes Blues*, according to this record. It's a reasonable bit of latter-day revivalist jazz, British style, though hardly a world beater. The rhythm is too choppy, though the front-line is more mellow than in some bands of the kind. *Canal Street* suffers from inevitable comparison with the classic Oliver recording on Gennett in 1923 (London AL3504, q.v.), for it needs to be more fluid. There is too much of the pogo-stick and not enough of the ball-bearings about nearly all British traditional-type jazz bands, and this is no exception. O.K.

★Herbie Mann-Sam Most Quintet

****Fascinating Rhythm** (G. and I. Gershwin); **Why Do I Love You?** (Hammerstein, Kern); **It's Only Sunshine** (Puma); **Love Letters** (Heyman, Young); **Let's Get Away From It All** (Adair, Dennis); **Flying Home** (Hampton, Goodman; **I'll Remember April** (De Paul, Raye, Johnston); **Empathy** (Most); **It Might As Well Be Spring** (Hammerstein, Rodgers); **Just One Of Those Things** (Porter); **Seven Come Eleven** (Goodman): (All arr. Russ Garcia)

(London 12 in. LP LTZ-N15049—37s. 6½d.)

Mann, Most (*flutes*); **Joe Puma** (*gtr*); **Jimmy Gannon** (*bass*); **Lee Kleinman** (*drs*). 12/10/1955. U.S.A. (Am. Bethlehem).

So many musicians have taken up the flute in recent years that it is no longer a novelty to find one listed in the instrumentation of a group. However, few of the new school of flautists seem to have completely converted the instrument to a jazz role. I would exclude Bud Shank, Frank Wess, Jerome Richardson and Gigi Gryce from this criticism, but not Herbie Mann nor Sam Most. This record, which features Mann and Most playing flutes on eleven titles, shows up most of the instruments' defects. It seems to be difficult to blow in tune and when the two are playing unison the intonation leaves much to be desired. The tones are lacking in warmth and the difficulties of forming notes leads to complications on double-tempo passages. To cap it all, Sam Most introduces a horrifying sound on *April* and *Seven Come Eleven* by humming as he plays.

On the credit side both musicians play well on the charming *Love Letters* as well as *Spring* and *Just One Of Those Things*. Joe Puma's guitar solos provide some of the more interesting moments on this rather boring record. E.J.

Merseysippi Jazz Band

*****Saturday Night Function** (Ellington, Bigard)
****Ostrich Walk** (La Rocca, Shields)
(Esquire 10-486—6s. 3d.)
****Weather Bird Rag** (Oliver)
****Tres Moutarde** (Macklin)
(Esquire 10-492—6s. 3d.)

Don Lydiatt (*clt*); **Pete Daniels, John Lawrence** (*tpts*); **John Haworth** (*tmb*); **Frank Robinson** (*pno*); **Ken Baldwin** (*bjo*); **Nigel Sinclair** (*gtr*); **Dick Goodwin** (*bass*); **Trevor Carlisle** (*drs*). 15/4/1956. London. (Esquire.)

The best part about these sides is the neat interplay between the trumpets on *Saturday Night Function*, which falls off rather in the penultimate chorus (though it picks up again slightly); the rhythm section is very busy throughout, and there are some very embarrassing moments for the trombone, especially in *Weather Bird* and the coupling which is labelled *Très Moutard*, whatever that may be supposed to mean. The clarinet is better in the middle register than in the upper, where he shrieks on occasion, and in the lower, where he doodles. The last number, which by the way is British, and dates back to 1911, is a pleasant tune, but the rhythm presses it unmercifully towards the end. It seems, too, that ostriches walk a good deal faster, and more jerkily, now than in 1918 when the Original Dixieland Jazz Band were popularising this number.

More relaxation, less raucous ensemble sound and a smoothing out of rough edges to the front-line, and we should have a band for the North to be really proud of. O.K.

★James Moody Band

******Nobody Knows The Trouble I've Seen**; **I've Got The Blues** (V); **Blue Walk**; **Faster James**; **It Might As Well Be Spring** (Rodgers); **Blues In The Closet**; **Moody Mood For Blues** (All untraced, except where otherwise stated)
(Esquire LP 20-071—29s. 6½d.)

Moody (*tnr, alto*); **Pee Wee Moore** (*bar*); **Dave Burns** (*tpt*); **William Shepherd** (*tmb*); **Jimmy Boyd** (*pno*); **John Latham** (*bass*); **Clarence Johnson** (*drs*); **Eddie Jefferson** (*voc*). 13/9/1954. U.S.A. (Am Prestige.)

Like Charlie Parker and Lester Young, James Moody leans upon the blues for inspiration. He has been called brash and florid; certainly his alto tone is often shrill, but in my opinion he remains one of the most underrated of modern musicians. Choosing mainly simple twelve-bar themes, he creates gutty, swinging jazz that has breadth and emotional impact.

It would be true to say that Moody relies less upon original invention than on intensity of blues feeling. A dramatic example of this is *Moody Mood For Blues*. Nearly all the tracks are based upon the blues. Even *Faster James*—a little frantic, as the title suggests—falls within the twelve-bar pattern. *It Might As Well Be Spring* and *Nobody Knows The Trouble I've Seen*, exceptions to this rule, both feature lyrical alto playing. No one else in this band comes near Moody's stature, although Dave Burns and Jimmy Boyd take capable solos.

The style of singing which King Pleasure started may not be everyone's cup of tea. In *I've Got The Blues* Eddie Jefferson fits words to the solo line of Moody's *Lester Leaps In*. As a long-time fan of Leo Watson and other vocal gymnasts, I must admit that I enjoy it. C.F.

★"New Orleans Jazz"

*******Louis Armstrong Orchestra—2.19 Blues** (Mamie Desdume) (*a*); **Perdido Street Blues** (Lil Armstrong) (*a*); **Coal Cart Blues** (Louis and Lil Armstrong) (*c*); **Down In Honky Tonk Town** (Chris Smith, Charles McCarron) (*b*)
****Henry "Red" Allen Orchestra—Canal Street Blues** (Oliver) (*d*); **Down In Jungle Town** (Theodore Morse, Richard Madden) (*d*)
****Zutty Singleton Orchestra—King Porter Stomp** (Morton) (*e*); **Shim-Me-Sha-Wabble** (Spencer Williams) (*e*)
******Johnny Dodds Orchestra—Red Onion Blues** (Clarence Williams) (*f*); **Gravier Street Blues** (C. Williams) (*f*)
*****Jimmy Noone Orchestra—Keystone Blues** (Williams) (*g*); **New Orleans Hop Scop Blues** (George W. Thomas) (*g*)
(Brunswick 12 in. LP LAT8146—37s. 6½d.)

(*a*), (*b*)—**Armstrong** (*tpt, voc*); **Sidney Bechet** (*clt, sop*); **Claude Jones** (*tmb*); **Luis Russell** (*pno*); **Bernard Addison** (*gtr*); **Wellman Braud** (*bass*); **Zutty Singleton** (*drs*). New York. (Am. Brunswick.)
(*c*) **Armstrong** (*tpt, voc*); **Bechet** (*clt, sop*); **Addison** (*gtr*); **Braud** (*bass*). Same session.
(*d*), (*e*)—**Allen** (*tpt*); **Edmond Hall** (*clt*); **Benny Morton** (*tmb*); **Lil Armstrong** (*pno*); **Addison** (*gtr*); **George "Pops" Foster** (*bass*); **Singleton** (*drs*). 28/5/1940. New York. (Am. Brunswick.)
(*f*)—**Dodds** (*clt*); **Natty Dominique** (*tpt*); **Preston Jackson** (*tmb*); **Richard M. Jones** (*pno*); **Lonnie Johnson** (*gtr*); **John Lindsay** (*bass*); **Baby Dodds** (*drs*). 5/6/1940. Chicago. (Am. Brunswick.)
(*g*)—**Noone** (*clt*); **Dominique** (*tpt*); **Jackson** (*tmb*); **Jones** (*pno*); **Johnson** (*gtr*); **Lindsay** (*bass*); **Tubby Hall** (*drs*). Same date.
Previous issues (all still available): (*a*) Brunswick 03164; (*b*), (*c*) 03165; (*d*) 03166; (*e*) 03167; (*f*) 03168; (*g*) 03169.

This is a most handy form in which to have the contents of an album originally issued in 1941 in this country, especially as the quality of reproduction of the contents was very poor in too many instances. Old hands will know what to expect from this issue, but recent comers to the jazz world may be assured that here is Louis playing as he has seldom, if ever, played since he left Chicago in the early part of 1929. Bechet exhibits a mastery of his reeds that had yet to become a mere tossing-off of shapes that fitted almost any design, and the supporting band are just as great as one would expect from their names, Bernard Addison deserving a special bouquet for his beautiful guitar work on the quartet sides. These Louis tracks alone are worth the money.

The four with Red Allen, whether under his name or Zutty's, are very raw by comparison. There are frequent clashes of temperament all round, and the set is reminiscent of the gawky "jam session" era to which it belongs. The Dodds sides, his last, and made only two months before his death, are a fitting memorial to the greatest New Orleans clarinetist of all, though even they are not without a certain crudity that is not necessary, chiefly on the part of Natty Dominique. The Noones are weaker, as Noone sounds lost in the gusty company in which he finds himself, though individually they acquit themselves quite well.

A curate's-egg set that has so much that is excellent that it is worth having despite the parts that are not. O.K.

★Wilbur de Paris and his New New Orleans Jazz

*******Madagascar** (de Paris); **March Of The Charcoal Grays** (de Paris); **Mardi Gras Rag** (de Paris); **Are You From Dixie?** (Cobb, Yellen; wrongly attributed to de Paris on label); **Hot Lips** (Lange, Davis, Busse); **Yama Yama Man** (Davis, Hoschna); **Flow Gently, Sweet Afton** (Trad.); **Milneburg Joys** (Melrose, Morton)
(London LP LTZ-K15024—37s. 6½d.)

de Paris (*tmb*); **Omer Simeon** (*clt*); **Sidney de Paris** (*tpt, tuba* on *Hot Lips*); **Doc Cheatham** (*tpt* on third, fifth and eighth tracks); **Sonny White** (*pno*); **Lee Blair** (*bjo*); **Wendell Marshall** (*bass*); **George Foster** (*drs*). April, 1955. New York. (Am. Atlantic).

If I had space and time, I would like to examine this record minutely with my readers. It would be well worth it, but instead, all I can do is to recommend that they buy it for the perfection of it.

The night I arrived in New York in October, 1951, my friend there took me to see and hear this band at Ryan's, where they have been a constant attraction ever since. I've heard practically every worth-while jazz band on both sides of the Atlantic in the flesh, and none approaches this one for taste, tone, suppleness, originality and ability to win and sustain interest. I could eulogise for pages on the musicianliness of Blair's banjo soli, on the colossus Simeon, who bestrides the narrow (and I mean narrow) jazz world, the sober dignity of Wilbur de Paris's trombone and the crackling sonority of his brother's trumpet (and tuba, which is full of humour); or I could say that the rhythm section, in particular the witty and imaginative George Foster, is an object lesson to these thumping amateurs who think that a cancatenation of thuds and crashes make good jazz. But the fact is that the precepts of Jelly Roll Morton and all great jazz men are upheld to the full throughout on this, the greatest jazz record since 1931.

Jazz is not dead after all. Happy thought. O.K.

Saints Jazz Band

****Mahogany Hall Blues Stomp** (Williams)
******Stack O'Lee Blues** (Trad.)
(Parlophone 78 R4240; 45 45R4240—5s. 7d.)

Alan Radcliffe (*clt*); **Mike McNama** (*tpt*); **Fred Fydler** (*tmb*); **John Fish** (*pno*); **Nigel Sinclair** (*gtr*); **Reg. Kenworthy** (*bass*); **John Mills** (*drs*). 19/9/1956. London. (Parlophone.)

Chalk and cheese, these two; one offers a fair trumpet, poor clarinet and pounding,

unrelaxed rhythm, while the other, the familiar *Stack O' Lee*, is a much better effort, with some very good ensemble passages indeed. (The correct title of the first side is *Mahogany Hall Stomp*, by the way.) Obviously slow numbers suit this band much better than fast, and I seem to recall this was always so. O.K.

★Bob Scobey's Band

****Dardanella** (Bernard, Black, Fisher); **Stars Fell On Alabama** (Perkins, Parish) (V); **The Crave** (Morton); **Ten To One It's Tennessee** (Hayes) (V); **Summertime** (Gershwin); **When The One You Love Is Gone** (Hayes, King) (V); **Canadian Capers** (Cohen, White, Chandler); **Lazy River** (Carmichael, Arodin) (V); **In New Orleans** (Hayes, King) (V); **Stardust** (Carmichael, Parish); **Swingin' Doors** (Hayes, King) (V); **Blues In The Night** (Mercer, Arlen)
(Columbia-Clef 12 in. LP 33CX10058—39s. 7½d.)

Scobey (*tpt*); **Bill Napier, Leon Ratcliff** (*clts*); **Frank Snow** (*tpt*); **Jack Buck, Jack Sudneier, Will Sudneier** (*tmbs*); **Jess "Tiny" Crump** (*pno*); **Clancy Hayes** (*bjo, gtr, voc*); **Hal McCormick** (*bass*); **Bob Short** (*tuba*); **Fred Higuera** (*drs, bongos*). 1955. U.S.A. (Am. Down Home.)

Confronted with a big band, even one sporting a tuba and banjo and no saxes, I felt a little wary of what I was going to hear, especially as some of the material smacks of the swing era, and the slick, noisy, distasteful rubbish that that implies. But all is well; a fine *Dardanella*, which shows what can be done with this nostalgic number, some excellent piano and section work on *The Crave*, and enough good taste throughout to make this a most pleasant record. (It's good for dancing, too.) Two of these have been issued on a 78 r.p.m. disc, but I still think *In New Orleans* and *Tennessee* are two of the weakest of the set, and that the vocals by Clancy Hayes are a little too frequent. But the non-vocal tracks are fine, despite a predominant oompah flavour. Against that we have the unusual instrumentation which works out surprisingly well. O.K.

★Milton Sealey

Blues A Gogo; **Gut Bucket Boogie (both Mezzrow, Sealey)
(London EP DEP95017—10s. 5½d.)

Sealey (*pno*); **Kansas Fields** (*drs*). May, 1955. Paris. (French Ducretet-Thomson.)

As with Lewis above, so here we have piano-drum duets that go on far too long. I nearly fell asleep half-way through. There is some quite brilliant technique demonstrated here, but very few jazz pianists can hold me as long as these EPs try to do, on that alone. With so many other really great records about, I would begrudge the half-guinea that these cost. O.K.

★The Six

***Tasty** (Hammer); **As Far As We're Concerned** (Wilber, Glazel); **Shifty** (Truitt); **Serenata** (Anderson); **Pink Ice** (Wilber); **Strange Diet** (Potts); **Old Folks** (Hills, Robinson); **Itchy Fingers** (Hammer); **Two Kinds Of Blues** (Wilber)
(London 12 in. LP LTZ-N15042—37s. 6½d.)

Bob Wilber (*saxes*); **Johnny Glasel** (*tpt*); **Sonny Truitt** (*tmb*); **Bob Hammer** (*pno*); **Bill Britto** (*bass*); **Eddie Phyfe** (*drs*). July, 1955. U.S.A. (Am. Bethlehem.)

"The Six" is the title given to a co-operative unit of jazzmen working on America's East Coast. The kind of music they play covers nearly all the various styles of jazz played to-day, literally *From Dixieland To Bebop* (to use the title of a Lucky Thompson record). Individually the musicians have worked with all sorts of bands; Bob Wilber has worked with Sidney Bechet, while Sonny Truitt has recorded with Miles Davis. The result is jazz which is hard to classify (which, I gather, is the aim of "The Six"), although it is mostly more "modern" than "ancient".

Some of the tunes are as up-to-date as you could wish for; these include *Shifty* by trombonist Truitt and *Strange Diet*, written by Bill Potts of the Willis Conover "House of Sounds" band in Washington.

Johnny Glasel is an adaptable trumpeter generally in the Ruby Braff vein, while Wilber's tenor playing (*Old Folks* is his particular feature) is best described as a modern version of Eddie Miller's style. The final *Two Kinds Of Blues* is an attempt to show off both the old and the new jazz styles. Personally I prefer "The Six's" interpretation of the older style, which they seem to play with a more natural relaxation. E.J.

★Sonny Stitt Quartet

***Imagination** (Van Heusen, Burke) (*a*); **Cherokee** (Noble) (*a*); **Liza** (Gershwin) (*b*); **Can't We Be Friends?** (*b*) (James, Swift)
(Esquire EP EP108—13s. 7½d.)

(*a*)—**Stitt** (*alto*); **Junior Mance** (*pno*); **Gene Wright** (*bass*); **Art Blakey** (*drs*). 15/12/1950. U.S.A (Am. Prestige.)

(*b*)—Personnel as for (*a*), except **Charles Bateman** (*pno*) replaces Mance. 31/1/1951. U.S.A. (Do.)

Imagination and *Can't We Be Friends* prove once again that Sonny Stitt surpasses most of the many alto-saxophonists who take Charlie Parker for their model. Not just content to copy Parker's phrasing, Stitt uses it intelligently, building up his solos quite logically. *Liza* and a headlong version of *Cherokee* are busier in style, lacking the clarity of the two ballads. C.F.

★"Tenor Saxes"

***Stan Getz—I Hadn't Anyone Till You** (Noble) (*a*); **With The Wind And The Rain In Your Hair** (Edwards, Lawrence) (*a*)

****Coleman Hawkins—Platinum Love** (Hawkins) (*b*); **There's A Small Hotel** (Rodgers) (*b*)

***Illinois Jacquet—All Of Me** (Simons, Marks) (*c*); **Pastel** (Erroll Garner) (*c*)

***Flip Phillips—I Didn't Know What Time It Was** (Rodgers) (*d*); **Take The "A" Train** (Strayhorn) (*d*)

Charlie Ventura—Swinging On A Star (Burke, Van Heusen) (*e*); **Charlie's Venture** (Ventura, Williams) (*f*)

***Ben Webster—Almost Like Being In Love** (Lerner, Loewe) (*g*); **Tenderly** (Gross) (*h*)

****Lester Young—I Can't Believe That You're In Love With Me** (McHugh) (*i*); **This Can't Be Love** (Young) (*i*)
(Columbia-Clef 12 in. LP 33CX10056—39s. 7½d.)

(*a*)—**Getz** (*tnr*); **Jimmy Rowles** (*pno*); **Bobby Whitlock** (*bass*); **Max Roach** (*drs*). *Circa* January, 1954. U.S.A. (Am. Norgran).

(*b*)—**Hawkins** (*tnr*); **Benny Green** (*tmb*); **Al Haig** (*pno*); **John Collins** (*gtr*); **Nelson Boyd** (*bass*); **Shadow Wilson** (*drs*). 29/8/1949. New York. (Am. Mercury).

(*c*)—**Jacquet** (*tnr*); **Carl Perkins** (*pno*); **Oscar Moore** (*gtr*); **Red Callender** (*bass*); **J. C. Heard** (*drs*). *Circa* February, 1951. U.S.A. (Am. Mercury).

(*d*)—**Phillips** (*tnr*); **Hank Jones** (*pno*); **Buddy Rich** (*drs*). 1953. U.S.A. (Am. Clef).

(*e*)—**Ventura** (*tnr*); **Al Hambro** (*alto*); **Danny Bank** (*bar*); **Charlie Shavers** (*tpt*); **Kai Winding** (*tmb*); **Dave McKenna** (*pno*); **Perry Lopez** (*gtr*); **Bob Carter** (*bass*); **Sonny Igoe** (*drs*). 1954. U.S.A. (Am. Norgran.)

(*f*)—Personnel as for (*e*), except **Lennie Hambro** plays also *bar*; **Danny Bank** plays also *flute*. Same session.

(*g*)—**Webster** (*tnr*); **Billy Strayhorn** (*pno*); **George Duvivier** (*bass*); **Louis Bellson** (*drs*). 1954. U.S.A. (Am. Norgran.)

(*h*)—**Webster** (*tnr*); **Peterson** (*pno*); **Herb Ellis** (*gtr*); **Ray Brown** (*bass*); **Alvin Stoller** (*drs*). Possibly 1954. U.S.A. (Am. Norgran.)

(*i*)—**Young** (*tnr*); **Jesse Drake** (*tpt*); **Gildo Mahones** (*pno*); **Gene Ramey** (*bass*); **Connie Kay** (*drs*). *Circa* December, 1953. U.S.A. (Am. Norgran.)

Note: A number of these personnels differ, in some cases materially, from those on the sleeve, but are believed to be correct.

This anthology of seven tenor-saxophonists gives a fair idea of the style and merits of each performer. Only Ben Webster fails to live up to his past glories. Two men—Coleman Hawkins and Lester Young—create genuinely original music. Most of the others are pleasantly competent.

Coleman Hawkins's rich, sensuous tone and broad, exploratory phrases make *Platinum Love* and *There's A Small Hotel* two of the finest tracks. The same sense of development, of the solo conceived as a whole rather than as a series of phrases propped against one another, can be heard in the work of Lester Young. His tone is paler yet just as sensitive, his phrasing angular but equally muscular.

Ben Webster has fashioned plenty of memorable solos over the years, yet his performance here disappoints. His tone full of light and shade, he swings beautifully in *Almost Like Being In Love*. On *Tenderly*, however, he grows maudlin, his solo declining into a sentimental fuzz. Well-poised, his melodic line slightly tortuous, Stan Getz makes reticent, intelligent jazz, well supported by Jimmy Rowles and Max Roach. Illinois Jacquet's rhythm section looks good on paper but in *All Of Me* it sounds weary and plodding. Ripe-toned and exciting, Jacquet's playing lacks form. For this reason his slow rhapsodizing on Erroll Garner's *Pastel* becomes tedious.

Flip Phillips is another musician with a stylish manner but limited powers of invention; aided by Hank Jones at the piano, he decorates *Take The 'A' Train* and *I Didn't Know What Time It Was* quite tastefully. Charlie Ventura is backed by a larger group than any of the others. His solos, full of flourishes, lead nowhere. The best thing on these two tracks is Charlie Shavers' bold, melodic trumpet. C.F.

★"Top Trumpets"

Jimmy Deuchar—Four "X"; **Colne Springs; "E"; **Red Barrel.** (All Deuchar) (*a*)

***Dizzy Reece—Yardbird Suite** (Charlie Parker); **Bluebird** (Parker) (Take 1); **How Deep Is The Ocean?** (Berlin); **Bluebird** (Parker) (Take 2) (*b*)
(Tempo 12 in. LP TAP4—38s. 3d.)

(*a*)—**Deuchar** (*tpt*); **Derek Humble** (*alto*); **Ken Wray** (*tmb, bass-tpt*); **Stan Tracey** (*pno*); **Lennie Bush** (*bass*); **Tony Crombie** (*drs*). 23/4/1956. London. (Vogue.)

(*b*)—**Reece** (*tpt*); **Terry Shannon** (*pno*); **Bush** (*bass*); **Phil Seamen** (*drs*). 3/7/1956. London. (Vogue.)

On one side Jimmy Deuchar plays themes written by himself; on the other Dizzy Reece interprets tunes associated with Charlie Parker. Each trumpet-player is 25 years old; Deuchar comes from Scotland, Reece is a Jamaican. Comparisons may be odious, but they do seem inevitable.

Jimmy Deuchar's playing is cool and clear-cut; although his tone is narrow he usually avoids monotony and deploys his ideas skilfully. Stiffness seems to be his main fault. Perhaps his spell in Lionel Hampton's brass section will relax him. No track stands out much more than any other; all are restrained and slightly genteel. Tony Crombie drums discreetly and there are competent solos from Derek Humble, Ken Wray and Stan Tracy.

Wilder than Deuchar, Dizzy Reece sometimes hits a sour phrase. But he often strikes fire and his imagination is audacious. *How Deep Is The Ocean* and the second take of *Bluebird* are bold, uncompromising performances. The sardonic quality which Reece shares with Parker gives a cutting edge to his blues-playing. Terry Shannon takes some pleasant solos, but it is Dizzy Reece who dominates the record. C.F.

★The Trio

****Little Girl Blue** (Rodgers) (*a*); **Bluebird** (Charlie Parker) (*b*); **How High The Moon** (Lewis) (*c*); **Hank's Pranks** (Hank Jones) (*d*); **Alpha** (Jones) (*e*); **Wine And Brandy** (Frank Foster) (*f*)
(London 12 in. LP LTZ-C15046—37s. 6½d.)

(*a*) **The Trio: Hank Jones** (*pno*); **Wendel Marshall** (*bass*); **Kenny Clarke** (*drs*).

(*b*) **Herbie Mann** (*flute*); **H. Jones** (*pno*); **Eddie Jones** (*bass*); **Clarke** (*drs*).

(*c*) **The Trio,** plus **Joe Wilber** (*tpt*).

(*d*) **Donald Byrd, Matty Dice** (*tpts*); **H. Jones** (*pno*); **E. Jones** (*bass*); **Clarke** (*drs*).

(*e*) **The Trio,** plus **Jerome Richardson** (*flute*).

(*f*) Personnel as for (*e*), except **Richardson** plays (*tenor*).

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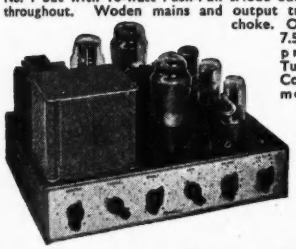

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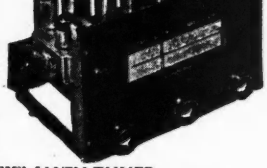

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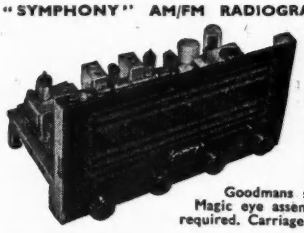

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on a slow, dreamy ballad (*Little Girl Blue*) and then provides the accompaniment to a series of guest soloists. Although the sleeve note suggests that the guests strolled in one by one to play their parts I suspect that in fact this LP is made up of "left-overs" from previous "Savoy" sessions.

Trumpeter Joe Wilder plays a most impressive, pure-toned solo on *How High The Moon*. Although this tune has been used (and abused) by jazz musicians for some fifteen years this is a rare version, for it is played as a slow ballad. Herbie Mann plays an over-long version of Charlie Parker's twelve-bar *Bluebird* and proves to be a less important jazz flautist than Jerome Richardson, who plays on the sprightly *Alpha*. Frank Foster's tune *Wine And Brandy*, a thinly veiled *Fine And Dandy* of course, is one of Jerome's best tenor solos on record, while the up-and-coming Donald Byrd is superior to Matty Dice on *Hank's Pranks*. All in all this record serves as a good introduction to some young American jazz men who we shall, no doubt, hear more of in the future. E.J.

★"Tenorama"

*****Kenny Graham's Afro-Cubists** (*d*)—**Teddy Boy** (Graham); **Ponciana** (Simon, Bernier)

******Don Rendell Quartet** (*a*)—**Don't You Know I Care?** (Ellington); **Curio** (Rendell)

****Roy Sidwell** (*b*)—**What A Difference A Day Made** (Grever, Adams); **Roy Leaps Out** (Sidwell)

*****Jimmy Skidmore** (*c*)—**Just You, Just Me** (Klages, Greer); **Blue Major** (Skidmore)

(Nixa Jazz Today 12 in. LP NJJ4—35s. 1½d.)

(*a*) (Nixa)—**Rendell** (*tnr*); **Damian Robinson** (*pno*); **Pete Elderfield** (*bass*); **Don Lawson** (*drs*). 22/3/1956. London.

(*b*) (do.)—**Sidwell** (*tnr*); **Derek Smith** (*pno*); **Sammy Stokes** (*bass*); **Phil Seamen** (*drs*). 23/5/1956. London.

(*c*) (do.)—Personnel as for (*b*), except Skidmore (*tnr*) Same session.

(*d*) (do.)—**Graham** (*tnr*); **Jack Ellory** (*flute*); **Gilbert Webster** (*marimba*); **Major Holley** (*bass*); **Phil Seamen** (*drs*); **Stan Tracey** (*Israeli bongos*). 25/5/1956. London.

For the most part this is intelligent and tasteful jazz, a cheerful testimony to the rising standards of local musicianship.

Don Rendell and Roy Sidwell both play rather in the style of Lester Young, using a cool tone and angular phrasing. With Don Rendell the similarity lies only on the surface; he expresses his own ideas in a personal way; his solos expand and develop. In his improvising on Duke Ellington's *Don't You Know I Care* and his own up-tempo *Curb*, Rendell shows that he is still Britain's No. 1 tenor soloist.

Roy Sidwell, a young musician from Lancashire, who has worked with Basil Kirchin, Vic Lewis and the Ken Moule Seven, plays capably, but lacks the conviction and originality to be found in Rendell's work. Nevertheless he is a soloist to be watched.

Jimmy Skidmore's hard-swinging style derives more from Coleman Hawkins than any other musician. Ripe-toned and melodic, his playing drives along, particularly during the series of choruses on the 12-bar blues, *Blue Major*. *Just You, Just Me* has Sammy Stokes taking a bowed bass solo on the Slam Stewart lines.

As well as contributing excellent tenor solos, Kenny Graham provides an intriguing and witty composition of his own, *Teddy Boy*, and a neat arrangement of *Ponciana*. Good writing and good playing by a talented young musician. E.J.

★Charlie Ventura and his Orchestra

***Confessin'** (Reynolds, Neiburg, Dougherty); **Avalon** (Jolson); **Bugle Call Rag** (Schoebel, Pettis); **That Old Feeling** (Brown, Fain)

(Columbia-Clef EP SEB10047—11s. 1½d.)

Ventura (*tnr, bar, bass saxes*); **Conte Candoli** (*tpt*); **Jimmy Winser** (*pno*); **Adolf Tesone** (*bass*); **Chick Kenney** (*drs*). 1951. U.S.A. (Am. Mercury.)

Charlie Ventura performs on three species of saxophone—tenor, baritone and bass. But all this versatility cannot disguise the poverty of his imagination. While never at a loss for a phrase, Ventura seems incapable of creating a solo that hangs together. His rhapsodizing on *Confessin'* and *That Old Feeling* is deft but shapeless. Although *Avalon* and *Bugle Call Rag* move more briskly they prove equally stodgy. Conte Candoli tries to liven things up, but nothing can hide the truth: This is dull, empty music. C.F.

Vipers Skiffle Group

****Ain't You Glad** (Martin, Tare)

****Pick A Bale Of Cotton** (Martin, Tare)

(Parlophone R4238; 45R4238—5s. 7d.)

Jean Van Den Bosch, Johnny Martyn, Wally Whyton (*gtrs, vocs*); **Tony Tolhurst** (*bass, voc*); **Johnny Pilgrim** (*washboard, voc*). 18/10/1956. London. (Parlophone.)

Modelled on Lonnie Donegan's pattern, these are hardly skiffle music, but they get a shade closer perhaps to what that term means. For one thing, they choose Negro music to interpret, albeit rather colourlessly, and with unashamed increase of tempo, especially on the cottonfield song. As light entertainment, there is considerable interest in this, much as there may be said to be in Patti singing *Swanee River*, but as long as real skiffle records exist, however difficult they are to locate, I'll derive more satisfaction from those that do come my way. O.K.

★Zenith Six

***The Chant** (Stitzel) (*a*); **Saturday Night Function** (Bigard, Ellington); **Climax Rag** (James Scott) (*a*); **My Bucket's Got A Hole In It** (Clarence Williams)

(Tempo EP EXA42—13s. 7½d.)

(Vogue)—**Bob Wright** (*clt*); **Tony Charlesworth** (*tpt*); **Malcolm Gracie** (*tmb*); **Derek Gracie** (*bjo*); **Dick Lister** (*bass*); **Ron Arnold** (*drs*). 26/5/1956. London.

Sorry, lads, but this won't do. *The Chant* is twice as fast as it should be; the cornet is flat and phrases badly; the clarinet is squeaky; the rhythm very nervous. Why play this number, anyway? A certain Mr. Morton, with assistance from Messrs. Mitchell, Ory (from whom the trombone chorus was lifted bodily) and Simeon, made a perfect job of it in 1926. What is perfect need not be attempted again except for fun in the back yard. *Climax Rag* is clamorous enough to make its composer turn in his grave at more than 45 r.p.m., and if there's one person who can play Ellington, it's Ellington, and I find this *Function* a very choppy affair. By the time I got to the last track, I wished I had a .44. It wouldn't then be only the bucket that had a hole in it.

Incidentally, this record should have been reviewed a couple of months ago, but I purposely held it over because the Zenith Six have been taking part in the B.B.C.'s TV "Top Town" contest, and I did not wish to say anything which might possibly prejudice the chances of the town the Zenith Six helped to represent. O.K.

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OTHERS

(*Noted by C.F.*)

****Ronnie Scott**

In the company of Dizzy Reece, Terry Shannon, Lennie Bush and Phil Seamen (the Dizzy Reece Quartet), Ronnie Scott blows some fluent but not particularly imaginative tenor choruses on *Out Of Nowhere* and *Scrapple From The Apple*. Dizzy Reece and Terry Shannon also take solos but are not at their best (Tempo EXA45.)

(*Noted by E. J.*)

******Bing Crosby**

Under description "Songs I Wish I Had Sung", Bing Crosby has recorded a dozen titles that might fairly be described as immortal favourites. Says the Old Groaner in his sleeve note: "Singing these songs after the famous figures who made them a part of our standard popular catalogue reminds me somewhat of the corn dog who persisted in the chase long after the quarry had been killed and bagged. 'He's just running to get his feet sore', his owner said smiling".

Mr. Crosby is too modest. His delightful informality is alone enough to bring a new freshness to the songs. Titles: *April Showers* (first popularised by Al Jolson)/*When My Baby Smiles At Me* (Ted Lewis)/*My Blue Heaven* (Gene Austin)/*A Little Kiss Each Morning* (Rudy Vallee)/*Prisoner Of Love* (Russ Columbo)/*Ain't Misbehavin'* (Fats Waller and Louis Armstrong)/*Paper Doll* (Mills Brothers)/*This Love Of Mine* (Frank Sinatra)/*Thanks For The Memory* (Bob Hope)/*Blues In The Night* (Johnny Mercer)/*Mona Lisa* (Nat "King" Cole)/*Memories Are Made Of This* (Dean Martin). (Brunswick LAT8138.)

*****Al Hibbler**

After The Lights Go Down/Ghost Of A Chance/You'll Never Know/Night And Day/Pennies From Heaven/Shanghai Lil/Stella By Starlight/September In The Rain/Where Are You?/Count Every Star/There Are Such Things/Where Or When?

It was what Duke Ellington described as "his tonal pantomime" that kept Al Hibbler one of the main attractions of the Ellington Orchestra from 1943 to 1951. Hibbler still indulges in these artifices, but what is doing as much to make him an even greater success—at any rate with the teenagers—now that he is an act on his own, is a swinging style based on a beat that has something of the rock 'n' roll intensity. Of course there's the usual sex appeal, too, but to his credit be it said that Mr. Hibbler doesn't rely on mawkish sentiment for it. He always sounds virile. So do the Jack Pleis Orchestra's accompaniments. (Brunswick LAT8140.)

****Anita O'Day**

Pagan Love Song/Somebody's Crying/Vaya Con Dios/Ain't This A Wonderful Day. Recorded 1952. Very fair Anita for the time. But if you want to hear Miss O'Day at her wonderful best it's still the 1955 Am. Verve recordings on H.M.V. POP245 and CLP1085, reviewed at length last October. (Columbia-Clef SEB10042.)

*****Sid Phillips and his Band**

Wabash Blues/When The Red, Red Robin Comes Bob-Bob-Bobbing Along. Neither strictly "commercial" nor authentically jazz, Sid Phillips and his Band have for too long been a nobody's baby with the record critics. So this with apologies to all concerned for the delay is to remind you that one of the best "popular"-style Dixieland combinations this Country has produced is still going strong, thank you. (H.M.V. POP259; 45POP259)

*****King Pleasure**

King Pleasure is the originator of the idea (subsequently adopted by Annie Ross, Eddie Jefferson and others) of setting lyrics to the instrumental improvisations of famous jazz artists. This LP consists of Pleasure's "vocalese" versions of Gene Ammon's solo on *Red Top*, Lester Young's solo on *Sometimes I'm Happy*, a Charlie Parker chorus from Parker's recording of his *Parker's Mood*, Stan Getz's playing of his own *Don't Get Scared*, etc. Notable musicians including John Lewis, Percy Heath, Kenny Clarke, Lucky Thompson et al assist instrumentally in the proceedings, and the whole thing is carried out by Mr. Pleasure with considerable understanding of the styles and mannerisms of the various artists he uses as his models. (Esquire 20-066.)

*****Freddy Randall and his Band**

Sugar/That Da Da Strain. For Dixieland read New Orleans, and everything written already of the Sid Phillips Band will then go for this one, too. The band has good soloists in its tenorist, trombonist and pianist, but the star performance is Mr. Randall himself. He's a grand little trumpet player. But then he always was. (Parlophone R4223, 45R4223.)

*****Mel Tormé**

"It's A Blue World" presents the thirty-one-year old Melvin Howard Tormé singing a dozen ballads in much the same way as you'd expect from the record's title—except that the "Velvet Fog" sounds a little less foggy, a little less gimmicky, more sincere and more like just an honest-to-goodness singer than usual. Titles include *I've Got It Bad/Till The Clouds Roll By/Isn't It Romantic/All This And Heaven Too/How Long Has This Been Going On? Polka Dots And Moonbeams/Wonderful One/Stay As Sweet As You Are.* (London HA-N2016.)

Also recently released *I'm Yours/Until The Real Thing Comes Along/Dream Awhile/Love You Funny Thing.* (M.G.M. EP562.)

CONTINENTAL RECORDS

By LILIAN DUFF

I should like to be able to greet readers and the New Year with something fresh and memorable, but what in fact do we get? Tino Rossi, Jean Sablon, Luis Mariano—the Boys of the Old Brigade. From **Rossi** we have an extended play entitled "Springtime in Paris" (Col. SEG7654). Robert Tredinnick works hard and eloquently on the sleeve to connect Paris in the Spring with the songs chosen, but when I say that the only one of the four even set in Paris is the song from *Moulin Rouge*, you will see that the thread is slender. The others are *Madalena*, about old Castile, *Bella, Bella Donna*, which the most insular will place without difficulty, and Zaldivar's *La Fête des Fleurs* (known to most of us as *Carnavalito*). As for the vintage, they are all three or four years old, give or take a year anyway, old enough to be tired.

Luis Mariano's collection is "The Idol of Paris" (H.M.V. 7EG8194), a title justified by a picture of a smiling glamour-boy with hair sprouting luxuriously on the chest to within an inch of his Adam's apple. The songs are *Darling, Je Vous Aime Beaucoup*, which sounds no better than it did last month, *Amour, Castagnettes et Tango*, which is in fact *Hernando's Hideaway* from "The Pyjama Game" and *Donne ton coeur* which, if you cast your mind back two or three years, you'll know as *The Velvet Glove*.

And **Sablon?** As I can never forget or even lose my affection for *Je Tire Ma Reverence* and *Sur le Pont d'Avignon*, I find it hard to judge "Jean Sablon Sings" (Felsted ESD3035) impartially. I must confess that *Dinner for one, Please, James* and *Le Manège aux Souvenirs* are a trifle threadbare, but I still enjoy the less familiar *Le Petit Dejeuner*.

Those who heard "Les Amours de Paris" (London Ducretet-Thomson D93060), a long-player shared by **Michèle Arnaud** and **Charles Aznavour,** will know already whether they wish to hear more of the lady. She seemed to me quite competent but didn't stir me. "The Songs of Michèle Arnaud" (London Ducretet-Thomson DEP95018) include a pleasant little fable by Charles Trenet, *L'Ane et le Gendarme*, and a typical Georges Brassens with the cryptic title, *Une Jolie Fleur dans une Peau de Vache*. If your taste runs to more conventional love songs, *Un Jour tu verras* and *Les Chansons de la Nuit* are pleasant and quite well sung.

TECHNICAL REPORT

By P. WILSON, M.A.

Elizabethan de Luxe Tape Recorder. E.A.P. (Tape Recorders) Ltd., London, E.C.1. Price 65 gns.

Specification:

Deck Mechanism (Collaro Transcriptor):
Push-button controls. Drop-in tape loading. Servo braking and spool locking. Recording sense to B.S.S. Standard. Twin Tracks. Three Speeds. 15, 7½ and 3¾ in./sec. Press Button Track change. Twin High Impedance Record/Playback Heads. Twin Low Impedance Erase Heads. Mechanical Cueing Indicator.

Recording Time:
15 in./sec. 2 by 24 min. for 1,800 ft. of tape.
7½ in./sec. 2 by 48 min. for 1,800 ft. of tape.
3¾ in./sec. 2 by 96 min. for 1,800 ft. of tape.

Wow and Flutter Level:
Better than 0.1 of 1 per cent.

Amplifier:
Input Voltages for 3½ watts undistorted output:
1. Mic. socket—2 m/v.
2. Gram. socket—200 m/v.

Outputs:
1. Self contained 9 in. by 5 in. PM elliptical speaker.
2. Switched external speaker sockets, 3 ohms impedance.
3. Monitor and Hi-Fi output socket, 1 volt at 20 K ohms impedance.

Frequency Response:
1. Overall response: 15 in./sec. 50 c/s—16 kc/s; 7½ in./sec. 50 c/s—12 kc/s; 3¾ in./sec. 50 c/s—7 kc/s.
2. P/B Amplifier response to CCIR characteristic for pre-recorded tapes.
3. Amplifier response 30 c/s—16 kc/s.

Hum Level:
50 db below signal level.

Tone Control:
Variable top cut and boost on Playback. Pre-set equalisation on Record.

Record Level Indicator:
"Magic Eye" and Headphone.

Internal Mixing:
Mixing facilities for separate Mic. and Gram. inputs. Negative feedback.

Valves:
EF86, ECC83, EL84, EM34, 6X4, WX6.

Power Supplies:
200-250 volts AC. 100 Watts.

Dimensions:
17 in. by 14 in. by 9 in. Weight 40 lb.

Price includes Acos Crystal microphone and 1,800 ft. of Long Play Tape (E.M.I.).

This is the first opportunity I have had of living with a tape recorder that incorporates the Collaro Transcriptor tape deck. This report is therefore in a measure an appraisal of both the Collaro and the E.A.P. designs. Though I do not regard either as completely fulfilling *all* my demands—I have yet to find any tape recorder that does, other than the expensive professional models—I can say at once that the combination comes nearer to it than most others that I have yet seen.

It will be useful, I think, if I first of all set down the qualities that I should expect the ideal high fidelity tape recorder to have at the present stage of the art.

1. Tape speeds: 3¾ in./sec. and 7½ in/sec. The addition of a 15 in./sec. speed would be an advantage though not an essential *for home use*.
2. Frequency response (± 3 db): At 3¾ in/sec. 50 c/s to 9,000 c/s. At 7½ in./sec. 50 c/s to 12,000 c/s. At 15 in./sec. 30 c/s to 16,000 c/s.
3. Distortion: Less than 1 per cent I.M. at all speeds.
4. Flutter and Wow: Better than 0.2 per cent.
5. Speed accuracy: Better than 1 per cent.
6. Spool accommodation up to 8½ in.
7. Max./min. recording level device.
8. Accurate tape position, or cueing, device.
9. Safety device to prevent inadvertent erase when in recording position.

10. Adequate braking to obviate tape spill.
11. Quick wind and re-wind, but not too quick. 1 sec. for a 7½ in. spool is about right.
12. Hum/noise level better than −50 db at full power.
13. A high impedance, high quality output should be available for use with high fidelity amplifiers.
14. Double record/replay head (top and bottom track) with magnetic gap of not more than 0.0002 in.
15. Motor reversing for record/replay in either direction.
16. The R.F. bias should be of pure waveform.
17. If an internal loudspeaker with amplifier output stage is included, it should be regarded as a monitor (its frequency range will be limited in any case) and it should be possible to mute it when the output to a high fidelity amplifier is being used. The output transformer should be of "high fidelity" specification for the internal power so as to avoid distortion feedback to the earlier stages. As there are occasions when use of a quality external speaker system is possible, but no additional amplifier is available, it is an advantage to have a facility for connection of an external L.S. with muting of the internal L.S. This should be of 15 ohms impedance.
18. The mechanism, of course, should work with a minimum of noise, and there should be no wobble on the spool spindles such as to cause noisy rubbing of the tape.
19. The construction should be such as to facilitate servicing operations.

A desirable addition to a tape deck would be a facility for switching over the dual replay heads so that both top and bottom tracks could be used simultaneously for the reproduction of stereosonic tapes. This, however, hardly applies to a portable instrument since two identical replay amplifiers would be needed.

Now the foregoing is a very exacting specification and, as I have said, I know of no ordinary commercial tape recorder that can satisfy it completely. This Elizabethan de Luxe fulfils more of the conditions than most others I have come across.

(*a*). For frequency response and distortion content it is very nearly equal to the highest standard up to, but not including, the internal loudspeaker. One can take off the signal at the jack socket marked "Monitor" and feed a high fidelity amplifier with results as satisfactory as those from any other tape reproducer I have tried. Or one can feed a good external loudspeaker system and obtain a quality nearly as good though at a lower volume level. There is unfortunately a snag in each case. When one uses the Monitor socket the internal loudspeaker is still in use; the muting switch only works in conjunction with the external loudspeaker sockets. To use this switch therefore one should connect a load across those sockets. This should be of 3 ohms resistance which is what the external loudspeaker sockets are designed for. I would much sooner it had been 15 ohms

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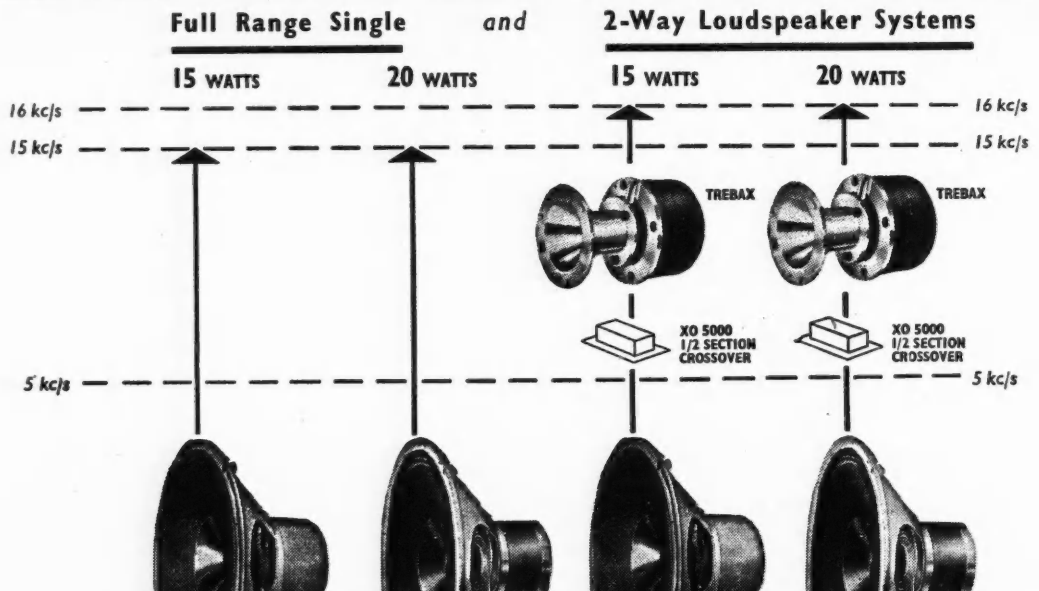

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which is nowadays the usual value for high fidelity loudspeaker systems and particularly those which have multiple speaker units fed through electrical cross-overs. This is the second snag I referred to above.

(*b*). All three tape speeds are catered for.

(*c*). The instrument records and plays back in either direction with a playback characteristic according to the modern International standard.

(*d*). Fast wind and re-wind are of appropriate speed.

(*e*). Flutter and wow and other irregularities of speed are inappreciable.

(*f*). Safety devices are incorporated so as to obviate tape spill and inadvertent erase.

(*g*). The hum level is just about —50 db.

(*h*). There is a special cueing device in the form of a cantilever which is operated by the tape position on the right-hand spool and in its turn operates a pointer on a scale. At first I had trouble with this. The spindle on which the cantilever is mounted is of only about ⅛ in. diameter and a slight displacement here means a comparatively large displacement at the other end which makes contact with the tape. Unless the fixing of this cantilever on the spindle is precise there is a likelihood that the other end will rub on the tape spool, particularly if this should be warped a little or should not accurately fit on the spool spindle. By dint of a little experiment, however, I was able to fix the cantilever on its spindle in such a position that it cleared all my spools. A small $\frac{1}{16}$ in. Allen key is needed for this. Fortunately, I happened to have one. They only cost 3d.

(*i*). I was also able to cure another trouble which I almost always meet with on tape recorders. That is a tendency for the edge of the tape to rub against the upper inner face of the spool when it enters from the recording slot. This can make an annoying *crr, crr, crr* sort of noise. Fortunately, on the Collaro deck there is between the slot and each spool a spindle which serves the purpose of putting a tension on the tape, thereby avoiding tape spill. I therefore tried the expedient of putting a O.B.A. spacing washer over this spindle and of appropriate weight to depress the tape just enough to clear the edge of the tape spool. Incidentally, there is no untoward effect on the edge of the tape since the spacing washer rotates round the spindle. I found it well worth while to have one or two washers of different weights handy since different spools require different treatment. Obviously, no tape deck manufacturer could cope with such large irregularities as one finds in tape spools and it is therefore a distinct virtue in this deck that one can deal with this annoya ce in such a simple way.

(*j*). Unfortunately, the deck is too small to accommodate spools of diameter larger than 7 in. But this is not the disadvantage it used to be when a 7 in. spool only held 1,200 ft. of tape.

(*k*). There is a recording level device in the form of a magic eye but this does not give a double operating image of the type which some recorders employ to denote minimum level as well as maximum. Moreover, I found its value considerably diminished by the fact that it only came into operation whilst the tape was actually moving. This meant that after a preliminary trial to set the gain controls at an appropriate level (having regard of course to the strength of the input signal) one had to wind the tape back again to the starting point. Sometimes this does not matter, but there are occasions when the time factor is of importance. On those occasions one really needs to have the level indicator in operation before the tape begins to move.

(*l*). The tone control operates on the treble only, the requisite bass equalisation being provided in a pre-set circuit. Some people prefer to have independent bass and treble controls. But a bass boost is really unnecessary, and it may be argued undesirable, in an instrument of this calibre. If the output is taken to a high fidelity amplifier the requisite control will be there; if its separate amplifier is not used a substantial bass boost is undesirable in an amplifier and loudspeaker system of this calibre.

(*m*). The two inputs of 3 mV and 200 mV sensitivity are adequate. The latter, however, is only of real value when a separate pre-amplifier is in operation, unless the 3¾ in./sec. speed is also used. At the moment I know of no pickup with a 200 mV output which has the frequency range which the recorder can effectively handle at 7½ in./sec. When the 3 mV input is used care has to be taken not to feed in such a high input as to overload the first stage.

All these are matters which one learns by handling.

All in all, then, I regard this as a distinctly successful recorder, quite worthy of being used in conjunction with any quality reproducing system. The range is of course restricted when the external speaker output is used; but even here, such is the quality of the output transformer, the range covers as much as one could reasonably expect. With the internal speaker the range is, of course, more restricted still, but the quality is clear and quite acceptable.

BOOK REVIEW

The Gramophone Handbook by Percy Wilson, M.A. (Methuen, 15s.).

This book has given me very great pleasure to read, partly because it is the first duty of an author to write in such a manner that his readers can understand him; and partly because the author has set out to cover practically all aspects of the gramophone. It is a book written for the intelligent layman and is not couched in obscure technical terms. Where these terms are used he has given his own interpretation of them in a glossary at the end of the book. Some people may think that the book is not written in sufficiently precise scientific terms, but I would remind them that the scientific term is not the "end" product: the thought that it creates in the mind of the reader is the important thing.

Now this is a book about the gramophone and can be read as such, but it is also a reference work where you may expect to find any particular piece of information quickly. This is not strictly compatible with the first requirement and as a result it may be necessary to read one or two additional sections in order to extract all the available information on a particular subject.

There are one or two omissions which I should like to see filled up in later editions: for instance, in the section on tape recorders, chapter 13, section 8, "Minimum requirements" (1) "Wow" and "flutter" content less than 2 per cent. But I am unable to find a similar statement for turntables. Again, in the section on Amplifiers and control units there is a delightful heading to chapter 8, section 6, "The menace of the knobs", but there follows only one paragraph when there should be a whole chapter linked up with the excellent section on how each octave affects quality. What the listener asks is how can the peculiar quality that I hear be broken down into the right octaves so that I may attempt to correct it. This would be facilitated if it were given in graphical form as well as in the letter-press.

And that is all I have to say about omissions. The book contains such a vast amount of excellent information that it is no easy task to criticise it. This is because no two people ever reach quite the same compromise. Ask any two men to describe the perfect ship or the perfect woman and see what you get!

Here are some detailed comments on quite a number of the sections of the book.

Chap. 1—*High Fidelity: Past, Present and Future:* Sect. 1, "The purpose of listening". I do like a book that starts at the beginning!

Chap. 2—*The Nature of Sound:* Sect. 4, "Complex notes". The wave forms with harmonics are excellent. Sect. 6, "Audible range of frequency". The standard of pitch both for scientific and musical work is now internationally agreed at A=440 c/s. Sect. 7, "Loudness Sensitivity". There are some slight inaccuracies in this section. For instance, a 9-dB increase does not give a sound eight times as loud. Also it should be noted that the decibel is contracted into dB, not db.

Chap. 3—*Recording and Reproducing Sound:* Sect. 3, "How one listens". I am delighted to see Mr. Brigg's lovely phrase "recorded ambience".

Chap. 4—*Reproducing Systems:* Sect. 3, "How each octave effects quality". I think that this section is excellent but find that "comb and paper" tone can be due to peaks as low as 6,000 c/s. Sect. 5, "Musical Balance". I do not agree with a limitation of frequency at one end to compensate for an unavoidable cut at the other. Certainly balance must be maintained but it is best done by reducing the level of the high frequencies and not by cutting them right off. Sect. 6, "How distortion affects the ear". How very right he is to insist that a sin of commission is very much worse than a sin of omission.

Chap. 5—*Pickups and Styli:* Sect. 4, "Mechanical Vibration". The garden roller analogy is delightful; I hope that some pickup designers will read this section. Sect. 8, "Current Designs: 1, "Crystal Pickups". Some present-day designs are good but they are capable of considerable improvement.

Chap. 6—*Carrying Arms and Turntables.* This chapter deals with tracking in a very thorough way but I should like to see a little more on the subject of gramophone motors.

Chap. 7—*Record Wear, Surface Noise and Care of Records:* Sect. 7, "Dust Removal". I too, find the "dust bug" indispensable.

Chap. 8—*Amplifiers and Control Units:* Sect. 4/3, "Reversed or Negative Feedback". Amplifiers with considerable negative feedback "spill over" in a very objectionable way if they are overloaded even slightly. Sect. 4/5, "Output Transformers". A large and weighty output transformer is by no means a necessity if the right type and shape of iron is used, and a reduction in size often helps the design of an "ultra-linear" transformer.

Chap. 9—*Loudspeakers and Enclosures.* I find this whole chapter excellent except for two small items. Sect. 5/5, "Internal Absorption". The distinction between air resonances inside a completely rigid enclosure and the vibration of the walls of a normal cabinet is not clearly shown. Membrane type absorbers are almost the only type that can be used to remove low frequency air resonances. On the other hand in order to damp the sides of the enclosure, the damping material must have a mechanical impedance somewhat similar to that of the side of the enclosure, otherwise very little power will be transferred to it. Sect. 8, "Room conditions". This section is excellent but it should be stressed that it is virtually impossible to generate certain particular low frequencies in a particular size of room.

Chap. 10—*Loudspeakers: special types:* Sect. 6, "Avoidance of Room Coloration". As soon as loudspeakers are available that are really free from transient distortion the "recorded ambience" becomes strikingly noticeable and many present-day multiple microphone techniques will be quite unacceptable. Listeners are

fortunate that the B.B.C. is very advanced in this respect.

Chap. 11—*Planning a High-Fidelity Equipment:* Sect. 1, (3) I sincerely hope that the majority of pickups are not nearing the limit of development. At present it is almost impossible to find a really good one that will play the inside of a record with heavy modulation in the 8,000-16,000 c/s region. Output levels may not matter much with modern amplifiers, but they do matter with modern gramophone motors with stray fields. Sect. 3/1, "For amplifiers". The uniformity of response to various frequencies can be made to appear excellent because they are not quoted against power output. If your 12 watt amplifier has a perfectly flat frequency response from 50 to 15,000 c/s., but only gives 6 watts at 50 c/s with its rated distortion, you have in effect only got a 6 watt amplifier if you want to reproduce down to 50 c/s. Sect. 3/2, "For control units". Small phone jacks can give trouble if not pushed in and out fairly frequently; it is quite possible for the copper in the brass to become oxidized and act as a rectifier with disastrous consequences to quality. I prefer something with higher contact pressures, but it must be very well shielded. Sect. 3/5, "For pickups". A frequency range up to 16,000 c/s is undesirable in present-day pickups because they produce so much spurious distortion between 8,000 and 16,000 c/s. It is often more acceptable if they stop at 10,000 c/s. Sect. 3/6, "For loudspeakers". I am completely in favour of taking a lady with you to listen to a new loudspeaker—she will not easily tolerate sins of commission! Sect. 4, "Listening tests". Remember that recording engineers have their likes and dislikes too and some makes of record may suit the loudspeaker better than others so always try several makes of record.

Chap. 12—*Installation and Maintenance:* Sect. 8/1, "Hum". I think that it would have been of assistance if mains hum had been divided into two types, 50 c/s only, due to magnetic induction and 100 c/s and higher multiples due to electrostatic pickup because the remedy in the two cases will be found to be different.

Chap. 13—*Tape Recorders:* Sect. 8, "Minimum requirements". "Wow" and "flutter" content of less than 2 per cent is not nearly good enough. Is this a misprint for 0.2 per cent?

Chap. 14—1-*D*, 2-*D*, 3-*D or* 4-*D*? Sect. 4/3, "Improvement of quality". The improvement in quality due to stereophonic reproduction is remarkable, and will be even greater when recordings with greater "ambience" are available to set the sound picture.

Now to sum up. This book is packed full to bursting with excellent information and what is more, it can be easily digested.

F. H. BRITTAIN.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, *The Glade, Green Lane, Stanmore, Middlesex.*

Walter Gieseking

I have been deeply moved by Andrew Porter's tribute to the art and memory of Walter Gieseking. I would, however, like to correct the impression which Mr. Porter and others have deduced from the recordings of the Beethoven Fourth and Fifth Concertos made by Gieseking and von Karajan, that the two great artists were not in complete accord. From the first occasion when the two made music together (the Second Rachmaninov Concerto in Berlin) there was the greatest mutual regard and rare unanimity.

In Lucerne in September I discussed with Gieseking the possibility of his doing new recordings of all five Beethoven Concertos, explaining that owing to his several commitments von Karajan would not be available in the coming year to record concertos. He replied, "There is no point in repeating what we did with Karajan. There is no one else with whom we can make such music." I tried again in London the night before he was taken ill. This time he said, "If you insist on the Beethoven Concertos and rule out Karajan and Klemperer, there are only two possibilities—Cantelli and Sawallisch." Little did it occur to either of us that within a month neither Gieseking himself nor Cantelli would be alive.

London, N.W.8. WALTER LEGGE.

Select Dozen

No doubt by now you are inundated with letters from readers listing the twelve records they would most like to live with—Mr. Meadows has something to answer for!

Undaunted, I beg leave to give my own twelve:

Vaughan Williams—Symphony No.5—Boult.
Fauré—Requiem—Ansermet.
Elgar—'Cello Concerto—Tortelier.
Elgar—Violin Concerto—Heifetz.
Wagner—Siegfried's Journey to the Rhine; Siegfried's Funeral Music; Brunnhilde's Immolation (*Götterdämmerung*)—Furtwängler/Flagstad.
Beethoven—String Quartet No. 7, Op. 59, No. 1—Italian Quartet.
Beethoven—Symphony No. 9—Furtwängler.
Debussy—Preludes (Book 1)—Gieseking.
Sibelius—Symphonies Nos. 3 and 7—Collins.
Brahms—Piano Sonata, Op. 5—Katchen.
Holst—The Planets—Boult.

When this correspondence eventually ceases, it would be interesting to know which recordings have been most frequently chosen.

I would also venture to suggest that the choice of your various reviewers would make most interesting reading.

Kemsing, Kent. W. A. WILLIAMSON.

Operatic Tapes

Is it really impossible to save the complete tapes of opera recordings of Kirsten Flagstad and of some other great singers? For instance I believe that the French Radio still has a complete *Boris* with Vanni-Marcoux recorded during the war—a most extraordinary performance not to be compared to the pseudo-Russian Borises of to-day—and the *Damnation* with André Pernet, Jouatte and Farrar. Mr. Moisey in his letter proposes a cheaper label. Why? For my part I would willingly pay double the price to have a Flagstad-Weber *Götterdämmerung* instead of the provisional Decca performance. With the retirement of Flagstad and Melchior the Golden Age of Singing unhappily came to an end. Everything should be done to save every recording of these giants.

Paris, France. N. WISCHEGRADSKY.

Elgar Centenary

In connection with the Elgar centenary I think two things should be forthcoming from the recording companies in 1957: (*a*) The long desired LP recording of the Second Symphony (preferably conducted by Sir Adrian Boult) and (*b*) Two or three transfers to LP of the better recordings made by H.M.V. of Elgar conducting his own works. Notably the following: (1) *Falstaff*, (2) Violin Concerto and (3) the two overtures *Cockaigne* and *Froissart*.

Whatever is done the works of Elgar as interpreted by the composer should not be allowed to slip into the past. How many times have I heard someone wish that the gramophone had been invented in Beethoven's day?

Swansea. M. J. FREEMAN.

Stereoscopic Sound

The experts are very busy trying to produce the perfect stereoscopic sound equipment. Can you tell me what will have been gained *musically* if they succeed?

When an orchestra is playing, the sounds come from different directions because it is impossible for a hundred performers to sit in one spot. A quartet sits close together in order to concentrate the sound and nothing would be gained musically if they sat wide apart on a large stage.

If an orchestra plays a chord of C major, does it help if the top C comes from the right, the G and the E from the rear, and the middle C from the left?

I agree that stereoscopic sound may be more realistic, but is anything gained from a musical point of view? Counterpoint is absolutely clear on records now and I cannot see the advantage in making the listener conscious that the violins are quite near to him on the left hand and the tympani somewhere over there in the rear. If you applied the idea to Toscanini's records you would have the conductor very close to you whispering in your ear. Horror!!

In a concert hall there is no ideal spot for the listener to sit as he must always be nearer some instruments than others.

Why transfer this great drawback on to tapes and records?

Tonbridge, Kent. CHARLES L. FAUX.

NATIONAL FEDERATION OF GRAMOPHONE SOCIETIES

The fourteenth Annual General Meeting of the N.F.G.S. was held on November 24th at The Royal Empire Society, Craven Street, W.C.2. A large company considered and adopted the reports of the Committee and the Hon. Treasurer, which indicated a very busy year. The Chairman, Mr. W. W. Johnson, reviewed the work of the past twenty years, comparing the original twenty-two societies with the 330 varied clubs at present affiliated. A new member of Committee, Mr. A. J. Cole of the B.B.C. Club, was heartily welcomed.

After tea a Brains Trust consisting of Mr. F. H. Brittain (G.E.C.), Miss Valentine Britten (B.B.C. Gramophone Record Librarian), Mr. Anthony Pollard (THE GRAMOPHONE) and Dr. Robert Simpson (B.B.C.) dealt with a variety of questions, musical and technical, in a most satisfying manner: under the able Chairmanship of Mr. Kenneth Adams (Conductor of the Wessex Singers, and Chairman of the Alton Gramophone Society) the event was amusing as well as instructive.

Following supper, Mr. Brittain and his secretary gave a convincing demonstration of high fidelity reproduction, using commercial discs, tape recordings of familiar sounds (part of the General Electric Company research material) and a special recording made on the premises earlier in the day of excerpts from piano pieces, the missing passages being played on the same piano during the demonstration to show the close approximation of the recorded sound to the actual sound.

A delightful day ended soon after 10 p.m. following a collection for the Hungarian Refugee Relief Fund.

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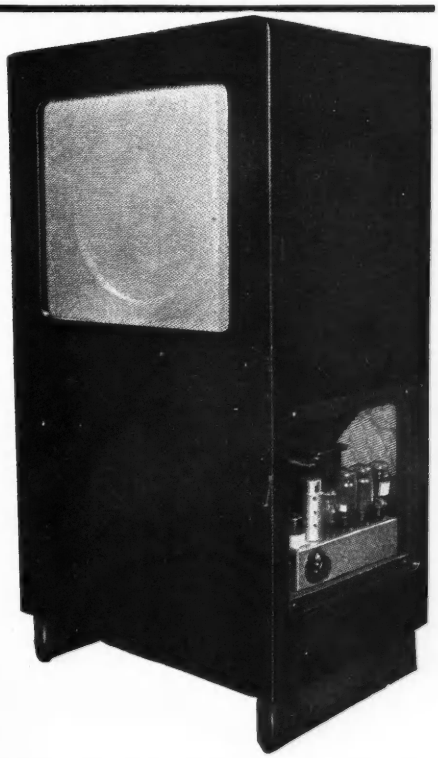

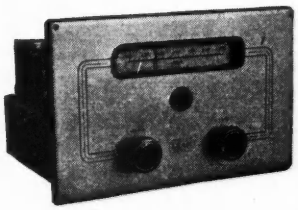

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FREL is the trade name of the Leak Full-range Electrostatic Loudspeaker, which will be available to the public in 1957. The design is original and has great theoretical and practical advantages over previously described electrostatic loudspeaker systems. It is the result of intensive research and development work carried out by H. J. Leak, M.Brit.I.R.E., and A. B. Sarkar, M.Sc., who are the authors of a paper, describing the basic design principles of the loudspeaker, which was published in the *Wireless World*, October, 1956. A reprint of this paper will be supplied on request.

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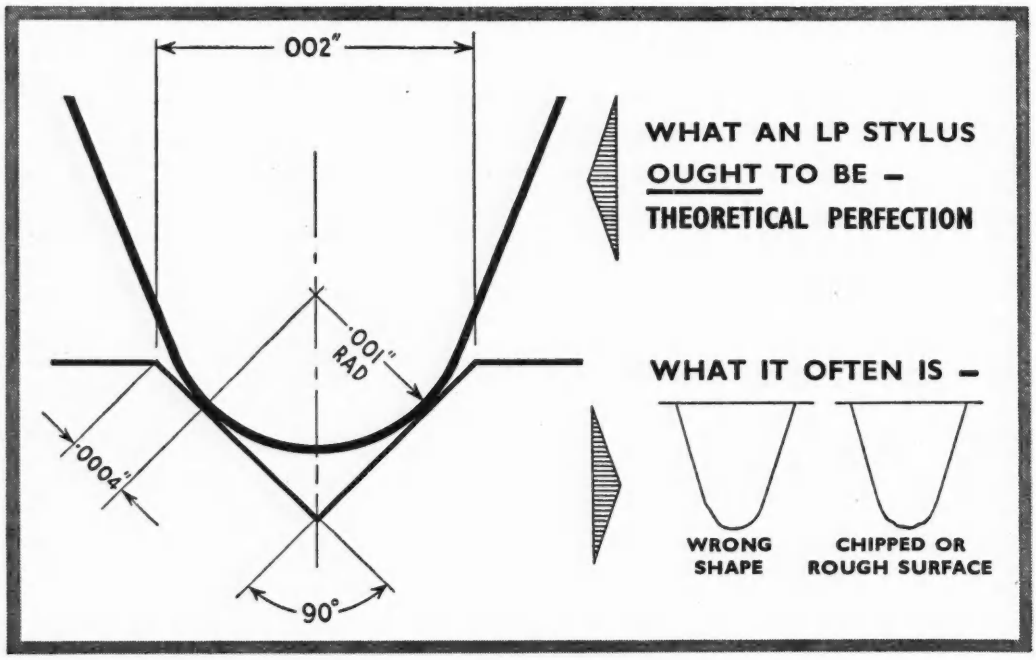

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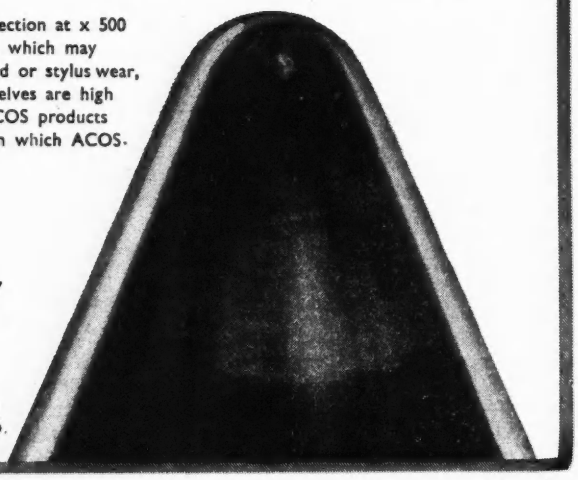

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E.M.I. DELETIONS

Columbia and Parlophone have announced a further list of deletions from their catalogues. Like the previous list, these deletions took effect from the factory and E.M.I. depots as from **December 31st, 1956.** Unfortunately, the list was not available in time to permit of publication last month, in order to give readers a reasonable opportunity to secure any records they wish to buy, though even now quick movers may have a slender chance, and of course dealers may still have copies in stock. For the same reason, it has not been possible to prepare the usual classified list under composers. As, in the present case, the main interest lies in the performers involved, this is perhaps not too grave a disadvantage. All the records listed in detail below are from the Columbia catalogue; the Parlophone list consists entirely of "popular" music, and those interested, particularly followers of Benny Goodman (all of whose records in both catalogues are marked for deletion) are recommended to consult the full lists at their dealers'. For the rest, we do not really need to emphasise the value of the Beecham and Stravinsky recordings or the documentary interest (as well as musical) of the Casals Festivals; but the last surviving disc of Ethel Bartlett and the late Rae Robertson might be overlooked, and it is worth mentioning that the recording of Mozart's March (K.249) listed in the Columbia catalogue as LX1340 is no longer available, having been deleted in January 1955; so that SCB106 is the last to be current of Beecham's version. The modern recording of his *Espana* vanishes, while the one with the pre-war L.P.O. remains (on 78 r.p.m.). The present batch of deletions appears to be connected with the fact that all the listed items are recorded by or for the American Columbia concern, whose reissue rights in this country passed to Philips some time ago, and who inform us that they will probably be reissuing, in due course, certain of the items now deleted.

F.F.C.: G.J.C.

Sir Thomas Beecham, Bt., cond. Royal Phil. Orch.

10-inch LP Records

33C1002—MOZART: Symphony 41, "Jupiter."
33C1006—MENDELSSOHN: Symphony No. 4, "Italian"
33C1008—SIBELIUS: Violin Concerto (*with Isaac Stern*)
33C1017—DELIUS: In a summer garden; Over the hills and far away.
33C1018—SIBELIUS: Scenes historiques, Op. 25-3 and Op. 66. Op. 25-3 and Op. 66-33 also on 45 r.p.m., SEB3504.

12-inch LP Records

33CX1019—BERLIOZ: Harold in Italy, Op. 16 (*with W. Primrose, vla.*).
33CX1038—MOZART: Symphony No. 31, "Paris."
HAYDN: Symphony No. 93, D major.
33CX1039—BEETHOVEN: Symphony No. 8, F major.
SCHUBERT: Symphony No. 8, B minor, "Unfinished."
33CX1062—BEETHOVEN: Symphony No. 6, F major, "Pastoral."
33CX1067—GOLDMARK: Symphony, Op. 26, "Rustic Wedding."
33CX1078/9—DELIUS: A Mass of Life (*with Soloists, London Phil. Choir*).
33CX1085—SIBELIUS: Symphony No. 1, E minor, Op. 39.
33CX1086—BEETHOVEN: Symphony No. 3, "Eroica."
33CX1087—RIMSKY-KORSAKOV: Coq d'or Suite.
FRANCK: Le Chasseur maudit.
33CX1104—HAYDN: Symphonies 94, "Surprise"; 103, "Drum Roll."
33CX1105—MOZART: Symphony No. 38, "Prague."
HANDEL-BEECHAM: Faithful Shepherd Suite.
33CX1112—DELIUS: Appalachia (*with Chorus.*)

45-r.p.m. Records

SCB106—MOZART: March, K.249; German Dance, K.605-3.
SEL1501—MENDELSSOHN: Ruy Blas Ov.; STRAUSS: Morgenblatter W.
SEL1509—CHABRIER: Espana; ROSSINI: Cambiale di Matrimonio, Ov.

Single-Channel Tape

CBT551—MENDELSSOHN: Symphony No. 4, "Italian."

New York Philharmonic Symphony Orchestra

33C1010—STRAVINSKY: Fire Bird Suite, new version (*c. Stravinsky*).
33C1013—WIENIAWSKI: Violin Concerto No. 2 (*I. Stern, c. Kurtz*).
33C1015—STRAVINSKY: Scenes de ballet; Petrouchka Suite (*c. Stravinsky*).
33C1019—SMETANA: Ma Vlast—Vltava; Bohemia's Fields and Groves (*c. G. Szell*).
33C1024—MOZART: Piano Concerto, C major, K.467 (*R. Casadesus, c. Munch*).
33C1026—WAGNER: Rienzi Ov.; Walkure—Wotan's Farewell and Fire Music (*c. Stokowski*).
33C1027—MILHAUD: Suite francaise (*c. Milhaud*).
IBERT: Escales (*c. Rodzinski*).
33C1028—MOZART: Piano Concerto, B flat major, K.595 (*R. Casadesus, c. Barbirolli*).
33CX1030—TCHAIKOVSKY: Romeo and Juliet; Francesca da Rimini (*c. Stokowski*).
33CX1034—MAHLER: Symphony No. 4 (*with D. Halban, sopr.; c. B. Walter*).
33CX1036—DVORAK: Symphony No. 4, Op. 88 (*c. B. Walter*).
33CX1045—SCHUMANN: Symphony No. 3, "Rhenish" (*c. B. Walter*).
33CX1077—BEETHOVEN: Symphony No. 5, C minor (*c. B. Walter*).
33CX1082—MOZART: Symphony 41, "Jupiter" (*c. Walter*).
(reverse, see Philadelphia Orch.)
33CX1083—STRAVINSKY: Le Sacre de Printemps (*c. Stravinsky*).
33CX1100—STRAVINSKY: Fireworks; Ode; Norwegian Moods, etc. (*c. Stravinsky*).
33CX1116—SAINT-SAENS: Symphony No. 3, Op. 78 (*c. Munch*).
33CX1117—BEETHOVEN: Symphony No. 3, "Eroica" (*c. Walter*).
33CX1118—D'INDY: Symphony on a mountain song (*with R. Casadesus, piano; c. Munch*).
FRANCK: Sym. Variations (*R. Casadesus and Philharmonia Orch., c. Weldon*).
33CX1120—BEETHOVEN: Symphony No. 7, Op. 92 (*c. Walter*).
33S 1003—GERSHWIN: American in Paris (*c. Rodzinski*).
(reverse, see Philadelphia Orch.)
33SX1011—VILLA-LOBOS: Uirapuru; CHOPIN: Sylphides.
33SX1012—KHACHATURIAN: Gananeh, Ballet Suites (*both c. Kurtz*).
DX1342/4—TCHAIKOVSKY: Nutcracker Suite (*c. Rodzinski*) (also DX8265/7, autos.).

Philadelphia Orchestra (*c. Ormandy unless stated*)

33C1022—TCHAIKOVSKY: Violin Concerto (*I. Stern, c. Hilsberg*).
33C1023—RAVEL: Rapsodie espagnole; Piano Concerto, left hand (*R. Casadesus*).
33C1025—PROKOFIEV: Symphony No. 1, "Classical."
RIMSKY-KORSAKOV: Russian Easter Overture.
33C1029—CHAUSSON: Poeme; SAINT-SAENS: Intro. & Rondo capriccioso (*Z. Francescatti, violin*).
33CX1011—BEETHOVEN: Violin Concerto (*Z. Francescatti*).
33CX1027—BRAHMS: Piano Concerto No. 2, Op. 83 (*R. Serkin*).
33CX1028—HAYDN: Symphony No. 101, "Clock."
HAYDN: Sym. No. 92, "Oxford" (*Cleveland Orch.*).
33CX1070—BEETHOVEN: Piano Concerto No. 5, "Emperor" (*R. Serkin*).
33CX1071—MENDELSSOHN: Violin Concerto (*I. Stern*).
MOZART: Violin Concerto, K.216 (*Stern and Chamber Orch.*).
33CX1080—BEETHOVEN: Piano Concerto No. 3, C minor (*C. Arrau*).
33CX1082—SCHUBERT: Symphony 8, "Unfinished" (*c. Walter*).
33S1003—GERSHWIN: Rhapsody in Blue (*with Levant, piano*).
(Reverse, see N.Y.P.S.O.) (also DX1212/3, with Preludes).
LX1027—BORODIN: Prince Igor—Polovtsian Dances.
LX1369—SUPPE: Poet and Peasant Overture.

CASALS FESTIVAL: PRADES, 1950

WORKS OF J. S. BACH

33CX1108—Suites Nos. 1 & 2 (*Orch. c. Casals*).
33CX1109—Violin Concerto, A minor (*I. Stern*).
Clavier Concerto, F minor (*C. Haskil*).
Toccata & Fugue, E minor (*E. Istomin*).
Sonata, G major (*Stern, Wummer, Istomin*).
33CX1110—Chromatic Fantasia & Fugue; Italian Concerto (*R. Serkin, piano*).
Sonata No. 3, G minor (*Casals, P. Baumgartner*).
33CX1113—Concerto, A minor, Clavier, violin & flute (*Horszowski, Schneider, Wummer*).
Violin Concerto, D minor (*J. Szgeti*).

CASALS FESTIVAL: PERPIGNAN, 1951

33CX1088—MOZART: Symphony No. 29, K.201.
Serenade, "Eine kleine Nachtmusik."
33CX1089— Sinfonia concertante, K.364 (*Stern, Primrose*).
33CX1090— Divertimento, D major, K.251.
Oboe Quartet, K.370 (*Tabuteau, Stern, Primrose, Tortelier*).
33CX1091— Piano Concerto, E flat major, K.271 (*M. Hess*).
33CX1092— Piano Concerto, E flat major, K.482 (*R. Serkin*).
33CX1093—BEETHOVEN: 'Cello Sonata No. 2 (*Casals, Serkin*).
Variations on *Bei Mannern* and *Ein Madchen* . . .

OTHER ORCHESTRAL RECORDS

33CX1037—BIZET: Carmen Suite; TCHAIKOVSKY: Capriccio italien (*Columbia Symphony, c. Beecham*).
33CX1068—MAHLER: Sym. No. 1 (*Minneapolis Sym., c. Mitropoulos*).

CHAMBER AND INSTRUMENTAL

DX992—BACH: "Sheep may safely graze."
HANDEL: Solomon—"Arrival of the Queen of Sheba." *E. Bartlett and R. Robertson, 2 pianos.*
33CX1012—BRAHMS: Piano Quartet, G minor, Op. 25. *R. Serkin, Busch Quartet members.*
33CX1031—MOZART: Quintets, K.593 & 406. *Katims, Budapest Quartet.*
33CX1043—BEETHOVEN: Trio, D major, "Geister." *A. & H. Busch, R. Serkin.*
Piano Sonata No. 24; Fantasia, G mi., *Serkin.*
33CX1050—SCHUMANN: Quintet, Op. 44. *C. Curzon & Budapest Quartet.*
33CX1061—HAYDN: Str. Quartets, Op. 64-5 & 76-4. *Budapest Quartet.*
33CX1111—DEBUSSY, FRANCK: Violin Sonatas. *Francescatti, Casadesus.*
SCB110—CASTELNUOVO-TEDESCO, TURINA: Guitar pieces. *Segovia.*

VOCAL

LB82—Tosca—Vissi d'arte; Boheme—Musetta's song. *L. Welitsch.*
33C1011—Salome—Finale; Eugene Onlegin—Letter Sc. *Welitsch.*
33C1020—SCHUMANN: Dichterliebe. *L. Lehmann, B. Walter.*
33CX1029—RAVEL: Sheherazade; MOUSSORGSKY: Songs & Dances of Death. *J. Tourel, mezzo-sopr.*
33CX1119—POULENC: Collection of Songs. *P. Bernac, Poulenc.*
DB1801—Ciribiribin; One night of Love. *Grace Moore.*

MISCELLANEOUS

Folk Music: DB2711
A. Kostelanetz: The entire list as in the Columbia catalogue; DX1278, 1373 (*with Robin Hood Dell Orch.*) are no longer available, having been deleted in 1955.
N. Eddy: All remaining records.
Liberace: SEG7542.
MarekWeber Orch.: 33S1027, 1055; SEG7544.

FEDERATION & SOCIETY NOTES

The National Federation of Gramophone Societies sends good wishes for 1957 to all those whose enjoyment of music is increased by listening to records.

The Federation will gladly supply information and advice concerning the establishment of new Gramophone Societies. On receipt of a sixpenny postal order the Hon. Secretary, Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middlesex, will forward a circular of suggestions and other helpful literature.

This column will appear again in March. Notices, short ones, should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, to reach him by February 7th. Postcards please.

Acton & District G.S. Meets Monthly on Mondays, at King's Arms, Acton Vale, at 7.30 p.m. Next meeting, January 14th. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4

Alton G.S. New season was opened by the President, Miss Isobel Baillie on Monday, September 10th. Hon. Sec., "Shetlands," Langham Road, Alton.

Ayr R.M.C. New session opens on Sunday, January 6th, in the Bonnie Doon Hotel, Carrick Road, Ayr, at 7.30 p.m. Alternate Sundays until April 28th. Hon. Sec., Met. Office, Prestwick Airport.

Barrow G.S. Meets at the John Winnerah Institute at 7 p.m. on alternate Fridays. Hon. Sec., 303 Abbey Road, Barrow-in-Furness.

Bath G.S. January 11th. Demonstration, R.C.A. Photophone, January 18th, Miss Joan Chissell. Hon. Sec., 24 Crescent Gardens, Bath.

Blackburn G.S. Coming recitals, Tuesdays, January 8th and 22nd, February 5th and 19th, in Y.M.C.A. at 7.30 p.m. Hon. Sec., 43 St. Alban's Road, Darwen.

Bristol G.S. Every Monday at Bristol Music Club, 76 St. Paul's Road, Clifton, at 7.15 p.m. from January 7th Asst. Hon. Sec., 19 Beckington Road, St. John's Lane Bristol, 3.

Bushey & Watford G.S. Each week at the Galahad Room, Methodist Church, King Edward Road, Oxhey, on Tuesdays at 7.30 p.m. Hon. Sec., "Dun-I," Folly Pathway, Radlett, Herts.

Chelmsford G.S. Meets at Mid-Essex Technical College on alternate Tuesdays at 7 p.m. Next meeting January 8th. Hon. Sec., "Thrae," Pines Road, Chelmsford.

Chislehurst G.S. Alternate Tuesdays from January 8th (New Year Party) at Chislehurst Library at 8 p.m. Hon. Sec., 48 Blanmerle Road, New Eltham, S.E.9.

Derby: The Listeners' Group. Winter series each Wednesday at 7.30 p.m. in the Scouts' Headquarters, Wilson Street, Derby. Hon. Sec., 41 Siddals Road, Derby.

Dollis Hill G.S. Founded 1947 and has vacancies for a few new members. Hon. Sec., 77 Mora Road, Cricklewood, N.W.2.

Dulwich & Forest Hill G.S. Meetings January 11th and 25th at 2 Jews Walk, Sydenham. Hon. Sec., 87 Broadfield Road, S.E.6.

Dundee R.M.S. Second half of season opens January 8th. New members at reduced sub. Hon. Sec., 120 Byron Street, Dundee.

Ealing G.S. Alternate Fridays at "Parkfields," South Ealing Road, W.5, from January 4th. Hon. Sec., 150 Argyle Road, Ealing, W.13.

East Ham G.S. Meets on the second Tuesday each month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 67 Wards Road East, Ilford, Essex.

Eastbourne G.S. Alternate Thursdays at the Cumberland Hotel at 7.30 p.m. from January 10th. Speakers include Harold Rosenthal and Percy Kahn. Hon. Sec., 10 Grange Gardens, Eastbourne.

Enfield R.M.S. Season recommences January 18th. Thereafter, first and third Friday each month in Enfield Grammar School (Room 1), at 8 p.m. Hon. Sec., 88 Halstead Road, Winchmore Hill, N.21.

Glasgow G.S. Meets fortnightly at 7.30 p.m. from January 9th at 203 West George Street, Glasgow. (c/o Service Women's Club, Top Floor.) Hon. Sec., 22 Cartsbridge Road, Clarkston, Glasgow.

Glasgow R.M.S. Meets at St. Andrews Society, 19 Ashley Street, Glasgow, at 7.30 p.m. fortnightly from January 11th. Hon. Sec., 5 Elie Street, Glasgow, W.1.

Hammersmith G.S. Alternate Fridays at 8 p.m. at Westcott Lodge, W.6, from January. Hon. Sec., 42 Rylett Road, W.12.

Henry Wood G.C. Meets in the Music Room of 4 Beulah Hill, S.E.19 each third Sunday at 7 p.m. Hon. Sec., at above address.

Hornsey G.S. Meets at Muswell Hill Library on alternate Thursdays at 8 p.m. from January 3rd. Hon. Sec., Central Library, Tottenham Lane, N.8.

Ickenham G.C. Meets at 8 p.m. every Monday at Secretary's home, 84 Swakeleys Drive, Ickenham.

Ipswich G.C. Every Friday at 7.45 p.m. in the Ritz Cafe, Buttermarket. Hon. Sec., 97 Burrell Road, Ipswich.

Leeds G.S. Now meets in Leeds University Music Dept., 1 St. Marks Terrace, Leeds, every Tuesday at 7.30 p.m. Hon. Sec., Flat 1, 18 Lyddon Terrace, Leeds, 2.

Letchworth R.M.S. Alternate Mondays from January 14th. Hon. Sec., Seven, Norton Way North.

Looe M.S. Meets on first Sunday and 3rd Wednesday or Thursday every month at 8 p.m. in Belmont Hotel and members' houses. Hon. Sec., "Tremethick," St. Martins, Looe.

Luton G.S. Next recital in the Lecture Hall of the Public Library on January 24th at 7.45 p.m. Hon. Sec., 27 The Crescent, Caddington, Luton.

Midland G.S. January 3rd and 24th, then alternate Thursdays February to May at the Midland Institute, Paradise Street, Birmingham. Hon. Sec., 52 Epwell Road, Birmingham, 23.

New World R.M.S. Meets every Friday evening at 628 High Road, Tottenham. Hon. Sec., 73 Oaklands Avenue, Edmonton, N.9.

North Manchester G.S. Alternate Tuesdays at Atlow Mount, Bury Old Road, Manchester, at 7.45 p.m. Hon. Sec., 9 Queens Drive, Prestwich.

Nottingham. The Record Club. Meets every Monday at 7.30 p.m. at Sherwood Community Centre, Mansfield Road, (opposite Woodthorpe Park). Hon. Sec., 50 Ebers Road, Nottingham.

Oldham G.C. Meets on Thursdays fortnightly at 8 p.m. in the Co-op. Rooms, Foundry Street, Oldham. Hon. Sec., 5 Derwent Street, Oldham.

Penhill G.C. Meets at 8 p.m. 4th Thursday each month at Penhill Branch Library. Hon. Sec., Public Library, Swindon.

Pinner G.S. Meets last Tuesday each month at 8 p.m. at Elizabeth's Cake Shop, Bridge Street, Pinner. Hon. Sec., 46 West Towers, Pinner.

Putney G.S. Meets on alternate Mondays at 7.30 p.m. at the Miramar Hotel, 57 Putney Hill, from January 7th. Hon. Sec., 6 Combermartin Road, S.W.18.

Recorded Vocal Art Society. Bull & Mouth Tavern, 31 Bloomsbury Way, W.C.1. Spring season opens Thursday, January 3rd. Bel Canto collectors welcome. Hon. Sec., 10 Arlesford Road, Stockwell, S.W.9.

Solihull G.S. Meets monthly Tuesdays from January 8th at The Manor House, Solihull, at 8 p.m. Hon. Sec., Flat 5, 2 Herbert Road, Solihull.

Southampton & District G.S. Meets at the Polygon Hotel on alternate Fridays throughout the year. Next meeting January 4th at 7.30 p.m. Hon. Sec., Birchdell Farm, Portsmouth Road, Southampton.

Southport & District G.S. Meets fortnightly at Thoms' Cafe, 291 Lord Street, at 7.30 p.m. Next meeting January 3rd. Hon. Sec., 120 Churchgate, Southport.

Sussex G.C. Recitals at The Ballroom, Cook's Hotel, Old Steine, Brighton, on alternate Tuesdays at 7.30 p.m. New Hon. Sec., Miss P. M. Robinson, 150 Balfour Road, Brighton, 6.

Sutton Coldfield R.M.S. Meets at 7.30 p.m. on alternate Fridays. Hon. Sec., 42 Beacon Road, Sutton Coldfield.

Wallasey R.M.S. Meets every Wednesday at 7.30 p.m. at Beaconsfield Hall, Martins Lane, Wallasey. Hon. Sec., 31 Green Lane, Wallasey.

Wallsend Public Libraries M.C. Alternate Mondays in the Public Library, Park Road, at 8 p.m. Programme and information from the Library.

Whitley Bay G.S. Meets fortnightly on Sundays at 3 Waverley Avenue, Monkseaton at 7.30 p.m. from January 13th. Hon. Sec., 25 Chirton Green, North Shields.

William Byrd Music Society of Southall. Alternate Mondays at 7.45 p.m. in North Road School, Southall, from January 14th. Hon. Sec., 4 Finchpool Villas, Uxbridge Road, Hayes, Mddx.

Wimbledon & District G.S. Meets on alternate Fridays at 7.45 p.m. at Prince of Wales Hotel, Wimbledon Broadway. Hon. Sec., 18 Herbert Road, Wimbledon,

Worthing R.M.C. Every Monday at 7.45 p.m. at the Connaught Studios (next Connaught Theatre). Hon. Sec., 33 Orient Road, South Lancing, Sussex.

"The Gramophone" Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of **sixpence per word**, with a minimum charge of **6s.** Where the advertiser offers to send a list or requests a stamped addressed envelope, this will be treated as **Trade** and charged at the rate of **ninepence per word.** If a **Box Number** is used an extra 1s. 6d. should be added to the cost; this includes the forwarding of replies. **Letters to Box Numbers should be posted to "Office" address as stated below. All advertisements (copy in block letters or typewritten) should arrive by the 8th of any month** and must be prepaid by the form of postal orders or cheques addressed to **"The Gramophone", 11 Greek Street, Soho Square, London, W.1.** The Proprietors retain the right to refuse or withdraw "copy" at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

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BEETHOVEN, MOZART, BACH, many moderns; practically unused; 78s.—Dienes, University College, Leicester.

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RJ CABINET, £8. Symphony No. 1 amplifier with remote control £10, both December 1955.—Gray, 175 Oatlands Drive, Weybridge, Surrey.

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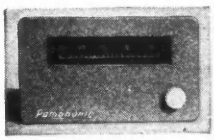

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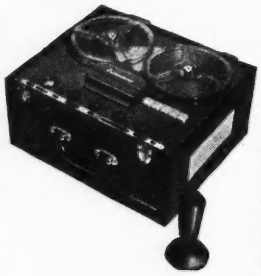

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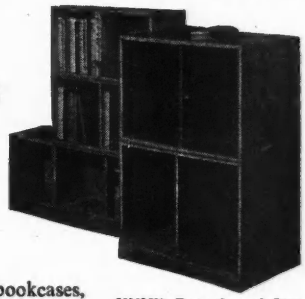

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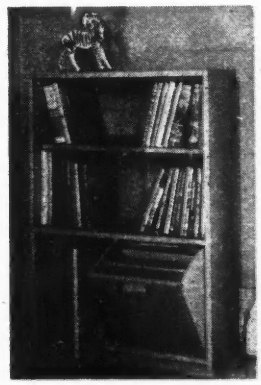

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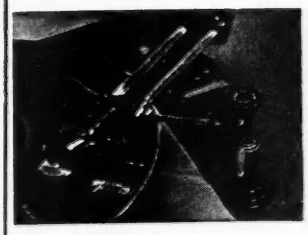

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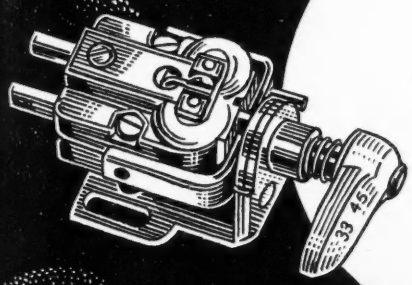

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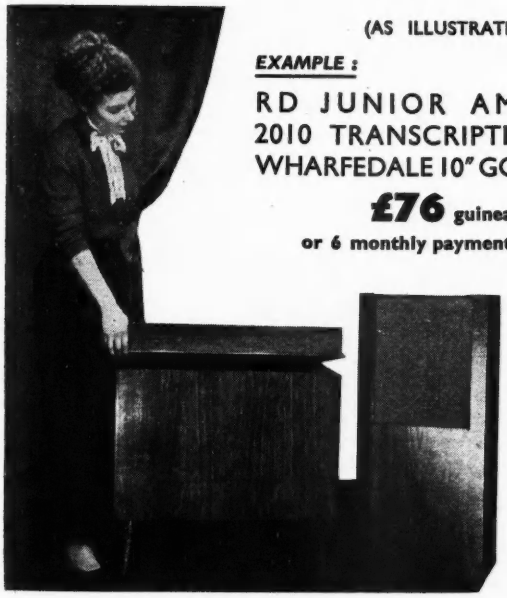

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Rogers RD Junior	26 0 0	63/7	13 0 0	24/2	26 0 0
W.B. 12 H-Fi	25 0 0	61/1	12 10 0	23/4	25 0 0
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,, Super 12CSAL	17 10 0	42/9	8 15 0	17/1	17 10 0
,, W12CS	10 5 0	26/1	5 2 6	11/-	10 5 0
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,, Super SCSAL	7 6 11	19/8	3 13 6	8/7	8 5 0
G.E.C. Metal Cone	9 5 0	23/11	4 12 6	10/2	6 13 7
Goodmans 150 Mk. II	10 15 9	27/4	5 8 0	11/6	10 15 9
,, Axiom 80	24 4 9	59/3	12 2 6	22/8	17 10 0
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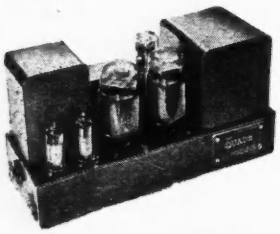

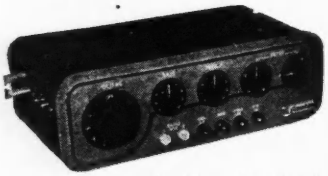

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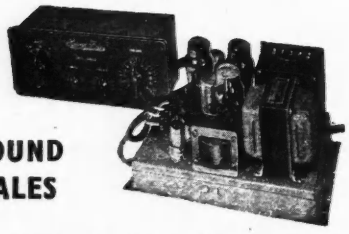

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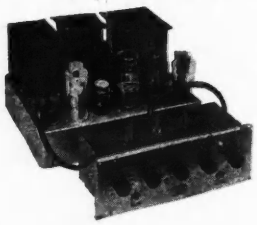

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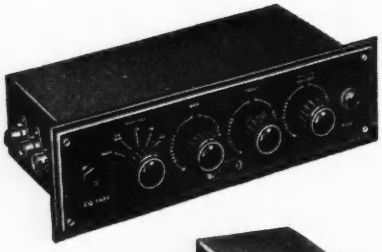

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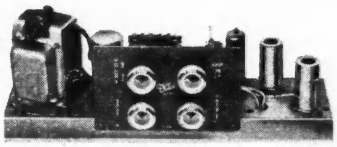

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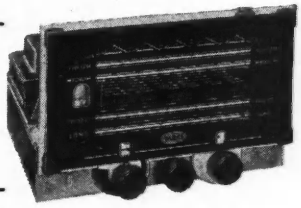

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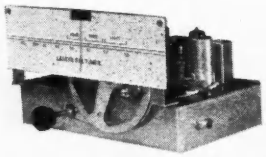

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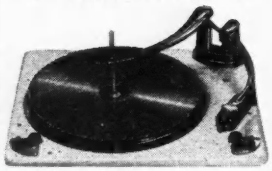

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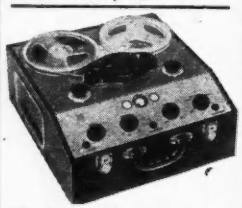

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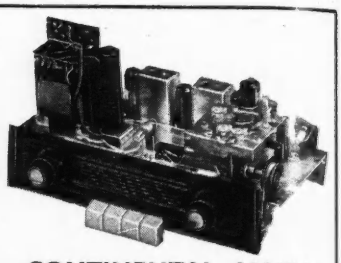

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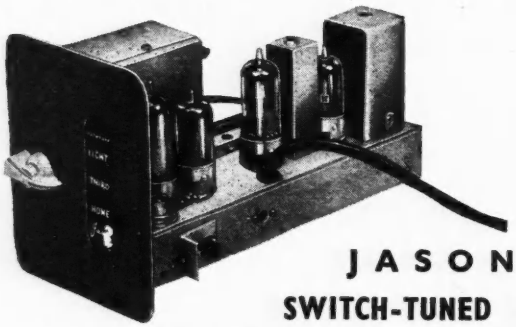

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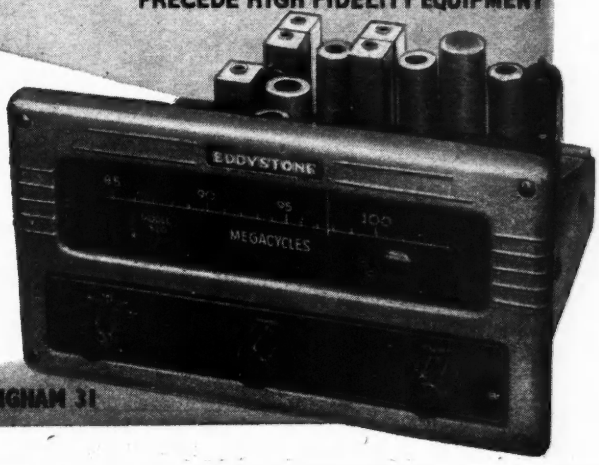

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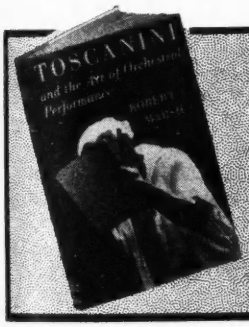

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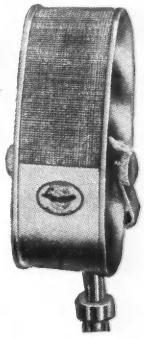

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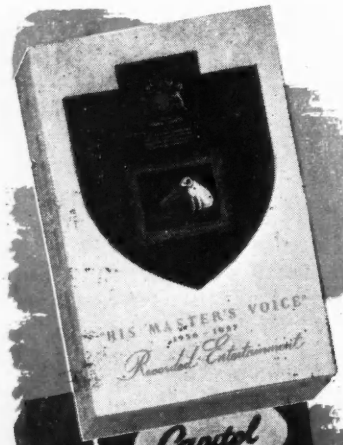

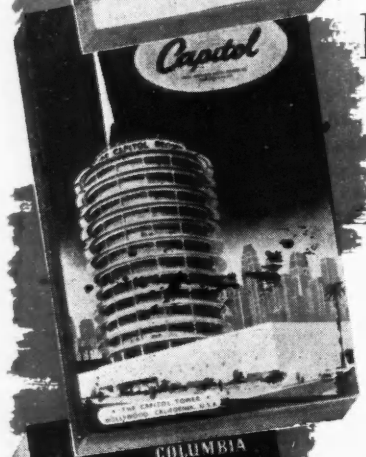

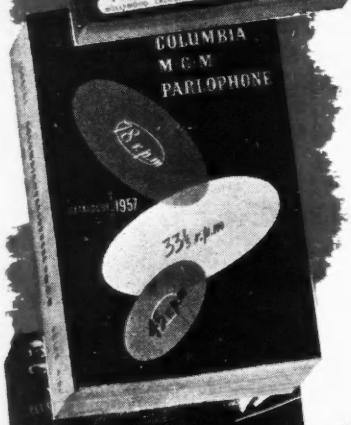

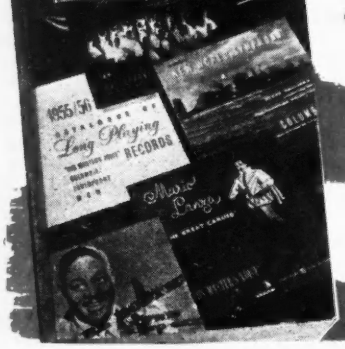

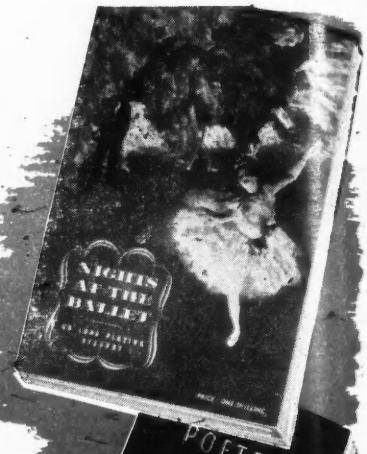

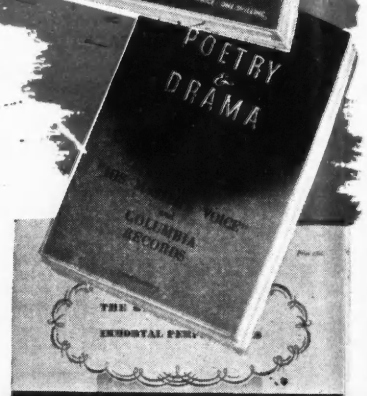

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